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GRAMOPHONE RECORDS IN EDUCATION

THE manufacturers of gramophone records recently announced their intention of tightening up the operation of the Copyright Act of 1911, whereby a gramophone record may not be played in public without permission. According to 'The Voice' of October, 1932, the use of records for public performance in cafes, theatres and other places of entertainment has become more and more widespread, to the detriment of the sales of manufacturers who spend perhaps tens of thousands of pounds annually on artistes, recording, technical research and so forth. In order to establish the manufacturers' right to control the volume of such public performance, they have decided to with-

hold entirely their consent to the public performance of their records for the time being. This ban covers cafes, theatres, dance halls, hotels, restaurants, public houses or any other places of public resort such as exhibitions, swimming baths, fair grounds, etc.

Shortly after the public announcement of this decision, the Editorial Board of SIGHT AND SOUND received a number of communications from educational organisations enquiring whether the ban applied to the public performance of records for educational purposes. Obviously the matter is one of the highest importance at a time like the present, when the use of the gramophone as an educational



ST. WENCESLAUS

From a film based on the life of the legendary Czech king of our Christmas carol. The director is Dr. J. S. Kolar, and the producers Elekta-Journal and Millenium Film. This "still" was shown in the Czecho-Slovakian section of the exhibition of Kinematography held recently by the Royal Photographic Society, London

instrument is spreading. Records are now used for teaching languages, for studying music, for training in speech and elocution, for accompanying folk dancing, for the study of drama, and, in certain cases, of other literature. Moreover, the playing of records for educational purposes is not limited to schools, but takes place in institutions and adult classes of various kinds, to which any member of the public who wishes to become a student must be admitted. As soon as the ban was imposed, therefore, we communicated with the Copyright Department of the British Phonographic Industry, and have since received from them a full statement of the position with regard to the educational use of records. We are informed that an exception is made in the case of "universities, schools and other educational centres," to whom free licences will be furnished. Such bodies, therefore, as The British Institute of Adult Education, the W.E.A., The Adult School Union, and so forth, should apply to the British Phonographic Industry (Public Performance Committee) Gramophone Buildings, Hayes, Middlesex for their licences, if they propose to use gramophone records in the way specified. The makes of records affected are those of the following manufacturers:—Columbia, Crystalate, Decca, Durium, Edison Bell, Gramophone (H.M.V.) Homophone, Parlophone, Regal, Warner-Brunswick and Zonophone.

The question of deciding what is an educational centre is obviously not an easy one, particularly in the case of the adult education movement, upon whose fringe so many activities of a semi-educational or recreational character are now being developed. We have, for in-

stance, enquired whether furnishing free licences to educational bodies for the public performance of records would cover the playing of records in churches as, for instance, where wireless discussion groups or informal study groups are meeting on church premises. We are glad to learn that these two would come within the exception to the general policy of prohibiting the use of records for public performance. A more complicated question which also arises is how far the prohibition can be modified in the case of recreational centres organised by voluntary bodies for the unemployed. This will probably become acute if the Government scheme for stimulating such work bears fruit all over the country. Such activities would include not only education in the strictest sense, but the development of recreation, physical exercises, handicrafts, training of various kinds and social gatherings. It is apparently too early to say yet whether the use of gramophones and playing of records at these centres will be allowed under the new policy. Probably a case will be brought shortly in the High Courts, which will tend to clear considerably the whole situation with regard to the prohibition. But pending this decision it would appear to be the best course for organisers, and others who are in doubt whether their use of gramophones and records for public performance is legal or not, to communicate direct with the address which we have given above. At any rate, we are glad to see that the Gramophone Industry realises the importance of excepting education from the general prohibition, and is also apparently prepared to take a reasonably broad view of what education, under modern conditions, includes.

BOUND VOLUMES OF "SIGHT AND SOUND"

The first volume of SIGHT AND SOUND is complete with this issue, and bound copies, including an index, may be obtained from the publishers, Fulwood House, High Holborn, London, W.C.1, at the price of 7s. 6d.

The volume is attractively bound in green cloth, and for the benefit of those who wish to bind their own copies binding cases only, of the same design, may be purchased for 3s. 6d.

Back numbers of SIGHT AND SOUND will be supplied on application and the charge for each copy is 1s. 3d. The prices in every case include postage.

NOTES OF THE QUARTER

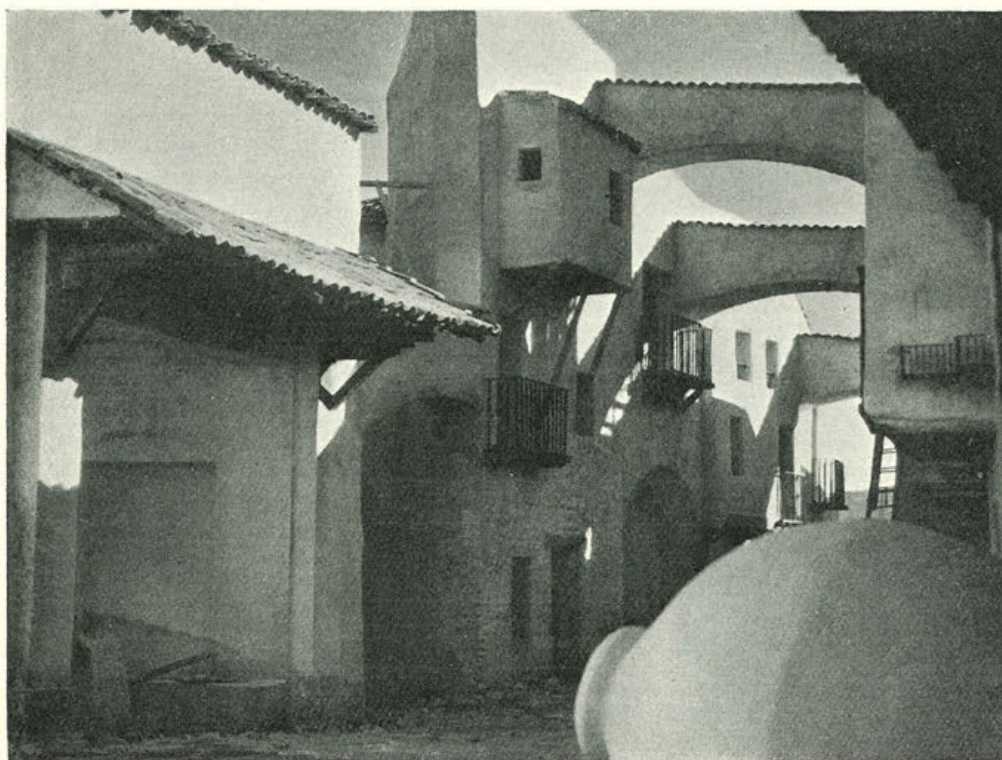
NO one can say that the plan for a Film Institute, as propounded in *THE FILM IN NATIONAL LIFE*, has not received adequate ventilation and discussion in the press and on the platform during the past few months. The Commission on Educational and Cultural Films has undertaken the holding of a series of regional conferences, at which speakers from the Commission and representatives of the film trade and of local interests have expressed their views on the proposal, which has in every case received enthusiastic endorsement from audiences representing educational, religious, cultural and social, and film interests. The first of these conferences, attended by about eighty persons, was held at Vaughan College, Leicester, on October 22, and was addressed by Mr. F. A. Hoare, Hon. Treasurer of the Commission. The resolution in favour of a Film Institute was proposed by Mr. F. L. Attenborough, Principal of Leicester University College, and seconded by Mr. A. H. Whipple, Director of Education, Nottingham. The next conference was held at Bristol on November 26 (attendance two hundred and fifty); Mr. A. C. Cameron, joint Hon. Secretary of the Commission, was the principal speaker, and the resolution was moved by Canon Narborough. A third and larger conference met at Glasgow on December 3, under the auspices of the Scottish Branch of the British Institute of Adult Education, and was attended by some four to five hundred people from all parts of Scotland. Sir Charles Cleland presided; addresses were given by Mr. A. C. Cameron and Mr. R. S. Lambert, and speeches in support on behalf of the cinema industry were made by Mr. T. Ormiston, M.P., and Mr.

James Welsh, president-elect of the Cinematograph Exhibitors' Association. The resolution in favour of a Film Institute was moved by Principal R. S. Rait of Glasgow University and supported by the Rev. Dr. A. D. Sloan, Sir Henry Keith and other distinguished Scotsmen. In connection with all these conferences displays of films regarded by the Commission as exemplifying the tendencies which it wishes to encourage were shown; a typical programme being that given in Glasgow at Green's Playhouse by kind permission of the proprietor. This included the following: *PORT SUNLIGHT* (Lever Brothers), *STEEL* (Ufa), *WAR IN THE TREES* (British Instructional), *TOWN PLANNING*, *EMPIRE TIMBER* (Empire Marketing Board), *CYPRUS* (British Instructional), *48 PADDINGTON STREET* (British Instructional), *MUSICAL ABSTRACTS* by Fischinger, *RAIN* (Film Society) etc. In addition to these conferences organised by the Commission, Mr. Cameron also addressed a meeting of the Birmingham Cinema Enquiry on November 18, at which a resolution warmly supporting the Film Institute proposal was passed.

The Organisation of the Film Institute

Since the last issue of *SIGHT AND SOUND* the Commission has also been engaged in working out in detail the constitution of the Film Institute. The Commission has had the advice and help of a committee of members of Parliament interested in the scheme, and has also kept in close touch with the Government departments concerned. But the principal negotiations have been those conducted with representatives of the Film Industry, i.e., the Film

Section of the Federation of British Industries, the Cinematograph Exhibitors' Association, and the Cinematograph Renters' Association. It is understood that scheme for a Film Institute agreed between all the above parties would be likely to meet with Government approval, and receive financial aid out of the Cinematograph Fund. At the time of



From G. W. Pabst's production of *DON QUIXOTE*: the village of Toboso (an exterior set designed by Andrew). The film was made at Nice, with Chaliapin as Don Quixote and George Robey as Sancho Panza

writing, the negotiations have been by no means concluded; but it may be said that no outstanding difference on points of principle has appeared between the Commission and the trade representatives. The scheme which seems likely to secure approval provides for a provisional constitution for the Institute, allowing a year or two's experiment before determining its final form. To begin with, a body of governors, representing the general community, the film trade, and the educational world, is likely to be set up; and these governors will make it their first business to call into being a large advisory council, fully representative of all interests, educational, scientific, artistic, commercial and official, concerned with the film.

The Work of the Institute

The functions of the Institute, it is suggested, would include the following:

- (1) To act as a clearing house for information on all matters affecting the production and distribution of films (including educational and cultural) at home and abroad.
- (2) To influence public opinion to appreciate the value of films as entertainment and instruction.
- (3) To advise educational institutions and other organisations and persons as to sources and conditions of supply, types of films and apparatus, and the conditions of production, distribution and exhibition.
- (4) To act as a means of liaison between the trade (producers, distributors and exhibitors), and cultural and educational interests.
- (5) To undertake research and experiment into the various uses of the film and of allied visual and auditory apparatus.
- (6) To maintain a national repository of films of permanent value.
- (7) To compile and maintain a descriptive and critical catalogue of films of educational and cultural value.
- (8) To be prepared to act as an advisory body to Government Departments concerned with the use and control of films.
- (9) To undertake the certification of films as educational, cultural, or scientific.
- (10) To undertake similar duties in relation to the Dominions, Colonies, India and the Protectorates.

A provisional scheme of detailed work to be undertaken by the Institute during its first year has been outlined in terms of the above functions.

Two hundred boys took part in **THE GLITTERING SWORD**, an amateur production directed by Mr. Ronald Gow, of Altrincham County High School. (By courtesy of the Royal Photographic Society).

The Licence Question

The question of licensing premises for cinematographic purposes is one of the first to be raised in connection with educational films for schoolrooms or halls, or the formation of a local film society, and SIGHT AND SOUND has been asked to give some information for the guidance of readers who are thinking of showing films for one or other of these reasons.

A "film show" is defined by the Cinematograph Act of 1909 as "an exhibition of pictures or other optical effects by means of a cinematograph or other similar apparatus, for the purposes of which inflammable films are used," and any exhibition of this kind falls under the Home Office safety regulations unless it is given in "a private dwelling house to which the public are not admitted, whether on payment or otherwise." Trade theatres, where films are shown only for trading, are also exempt by legal precedent, but these are the only exceptions.

In every other case the exhibitor is required to give a week's notification to the local licensing authorities and to the chief of police in his police area, and a licence obtained for which he will be charged a fee not exceeding £1. In the case of a special performance a licence for the building will not be necessary, up to six film shows in any calendar year being allowed in unlicensed premises, but the notification should be given and the building must comply with the Home Office regulations. The police may enter any building, licensed or not, to see that these regulations and the conditions of the local authorities are being fulfilled.

The licensing authorities in England may be the county or county borough councils, who may delegate their powers to justices sitting in petty sessions, to Watch Committees and to borough,



urban and rural district councils. In Scotland the authorities are, subject to the Secretary for Scotland, the magistrates of the burgh, who are not able to delegate their powers of granting licences.

The Act and its regulations have not been held, in practice, to apply to 16 mm. films on a cellulose acetate base (known as "safety" or "non-flam" stock), and the same exception may be extended to the 35 mm. "safety" film. The meaning of the term "inflammable film" as used in the Act has not been defined; conflicting decisions have been given on the subject of "safety" film in two court cases, one judge deciding that it came within the Act, since all film is inflammable to some extent, while the other judge held that the words "inflammable film" implied the existence of such a "non-flammable" or "safety" film which was therefore outside the scope of the Act.

The reasonable view of the Act is that its regulations apply only to the ordinary type of film stock, which is made on the cheaper and more durable nitro-cellulose base and is highly inflammable; but the interpretation varies among the local authorities who administer the law. A special lesson during which a geographical film on a substandard "safety" base is shown to a classroom of boys is not likely to call for any interference from the authorities, but it is, strictly speaking, "an exhibition of pictures" within the meaning of the Act.

Copies of the Cinematograph Act (1909) and the latest issue of the Home Office Regulations (July 1923) may be obtained through any bookseller from H.M. Stationery Office, and for a fuller explanation of the application of the Act we refer our readers to paragraphs 44 and 48 of *The Film in National Life*, the report of the Commission on Educational and Cultural Films (George Allen & Unwin, price 1s.).

Biological Studies with Film Illustrations

On 14 December, in the theatre of the Western Electric Company, Bush House, Mr. A. Clow Ford arranged a demonstration of films as an illustrated revision of a course he has given at the City Literary Institute, one of those experiments in non-vocational education that the L.C.C. has developed so successfully in post-war years.

Since September last the course had consisted of a review on broad lines of the system of animate nature, and this demonstration filled the double function of revising the previous lectures and strengthening those aspects of the subject in which, as the lecturer stated, the film does for the student what no spoken word can do.

The first film shown was a microphotographic study of a species of myxomycetes which was not only scientifically accurate, but also of great artistic beauty. The second film, lent for the occasion by courtesy of the British Social Hygiene Council, and entitled *THE WAYS OF LIFE* made a brief review of some of the characteristic vital phenomena through which the mind of man is developed from amœboid forms of life. The third and fourth films were studies of roots and pollination respectively, produced by British Instructional Films specifically for

class-room purposes and shown over a portable Western Electric projector. In these instances it was undoubted that the commentary was of definite value.

Mr. Clow Ford had selected for his final illustration three reels from *THE MYSTERY OF LIFE*—a film which was produced for general entertainment value and had a successful commercial run, and although therefore not so suitable for class instruction contains in fact a very large amount of valuable teaching film material.

Four Teaching Talkies

At last we have some real "teaching" talkies! British Instructional Films, Ltd., have taken the plunge and made a gap in the famous "vicious circle" so often bewailed by the Commission on Educational and Cultural Films. A series of four films have been prepared specifically for class-room use, covering the subjects of elementary physics, elementary biology and geography. The films were made in close co-operation with advisory panels of teachers supplied by the London Teachers' Association, the N.U.T., and the Geographical Association; and in each case the advice of expert teachers was taken in regard to the editing of the films. The four titles, with names of the experts consulted are:—

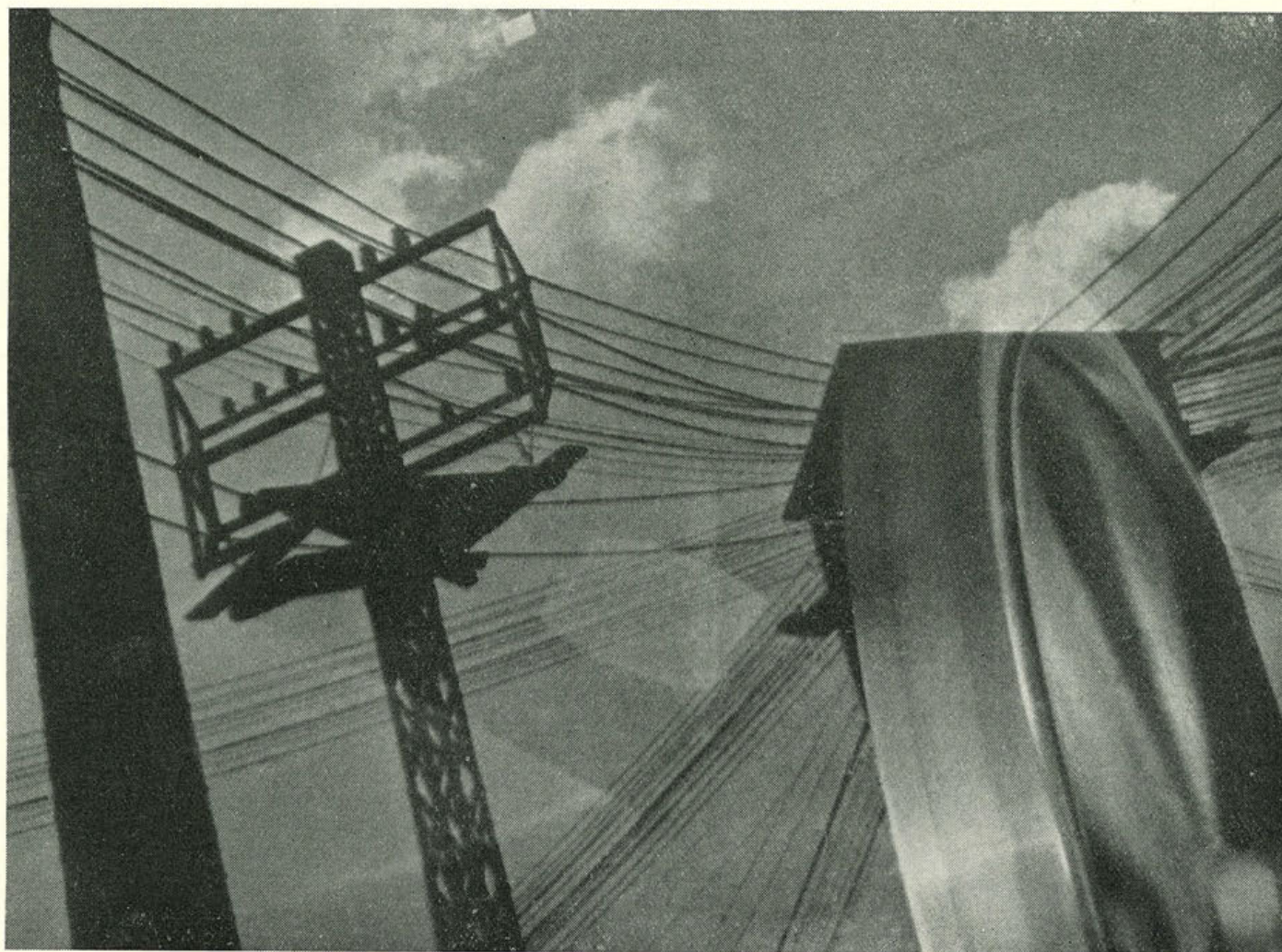
1. SURFACE TENSION (two reels). Louis Anderson Fenn, M.Sc.
2. A MEDITERRANEAN ISLAND. James Fairgrieve, M.A.
3. THE NEWT. Miss F. J. Relf, M.Sc.
E. Holway.
Miss Mary Phillips, B.Sc.
4. THE LIFE OF A PLANT. Miss Lucy Cox, B.Sc., F.L.S.

SURFACE TENSION demonstrates, by a series of striking but easy experiments, the resisting power of the surface of liquids, such as water and oil. *A MEDITERRANEAN ISLAND* resuscitates an old friend, a travel film of Cyprus, which is transformed almost out of recognition by Mr. Fairgrieve's clever commentary, which draws from each picture the full value of the incidents and scenes represented. The two nature films depict the life stories of the newt and the nasturtium plant, with the same skill as that shown in previous films such as *THE FROG* and other "Secrets of Nature" subjects. The quality of the commentary is better than anything we have heard yet in a British talking film; every word is weighed, and the delivery is pleasing and varied. At important points in the film the picture is kept stationary, to give the class teacher a chance to bring home points. The commentary in each case is recorded and reproduced on the sound-on-disc system; and we understand each film will be available in the 16 mm. as well as the 35 mm. size.

English Dialects on the Gramophone

In another part of this issue we publish a note by Mr. Geoffrey Whitworth on a new enterprise of the British Drama League, under whose auspices a series of English dialect gramophone records are being issued. These records, which are fully described by Mr. Whitworth, are in production in the London studios of the Columbia Graphophone Company, Ltd., and two (the dialects of Devonshire and the Scottish Border) are now ready. The remainder will be completed when the subscription list of one hundred guarantors has been filled.

THE STATE AND RADIO PROPAGANDA



From the Russian film "Onzième Année d' Ukraine Libre"
(Wufku: by courtesy of The Royal Photographic Society)

HOW THEY DO IT IN RUSSIA

Mr. Postgate, who is one of our most forcible press critics of broadcasting, here describes some impressions of his recent visit to Russia to study broadcasting under the Soviet system

By Raymond Postgate

THE Moscow moon which looked down on the church of Great Ivan and silhouetted its turnip domes to even greater absurdity than usual, was the only thing that I did not suspect of secret derision when I broadcast recently from Russia. My fears were due to the fact that I had never broadcast before, and as I struggled with the worst stage fright of my life (for what meeting audience can equal in number the listeners to the Moscow V.Ts.S.P.S. international broadcasts?). I meditated on the curious elasticity of this "rigid Marxist" system which picked me up so quickly, used me, and passed on. Nor was their propaganda unskilled or Procrustean. The Director, Miss Inna Marr, must have sized me up in one glance and decided

that the most advisable thing to do was to give me my head. I was invited in this land of the censorship, to say exactly what I chose—no preliminary text need be submitted.

Before I came to the microphone, an Indian representative of the Station hovered around me, endeavouring to bring himself to make a request. At last it came out. He wished to see the manuscript. "But I understood that —." Comrade J. became more and more embarrassed. At last he explained. It was all because of the British Empire: his object was to be sure that I was not going to insult the British Empire and set the Ambassador on the warpath. I read to him my remarks concerning British broadcasting, and this unexpected



A GRAPE-GATHERER IN SOUTHERN SLOVAKIA
From "On the Mountains and in the Valleys," a
documentary film made by Karel Plicka

guardian of our imperialism was satisfied. I had no other censorship; the result was that I said, I imagine, just what my hosts would have wished.

As an old journalist, I cynically admired the effective way that I had been "handled." But almost any other aspect of Soviet radio propaganda would have deserved equal admiration. The Soviet government has a transmission network which is the equal of any other except perhaps the U.S.A. (I speak of station building, not of receiving sets). There are 61 stations, including 7 short wave stations, and not counting the new 500 Kw. transmitter at Noginsk. Every one of them is used as an instrument in the organisation of production as such as a means of amusement. A study of the programmes of the Leningrad stations, Kharkoff, and the chief Moscow stations shows that only the programmes of classical music (of which the Russians are passionately fond) are not connected in some way with the five-year plan. Even the modern music broadcast has its propaganda aspect. It is integrally connected—in accordance with a deliberate musical philosophy—with industry. The chief symphony of Davidienko, the best known representative of the Leningrad "young" school, is called "Lifting up a Railway Coach." The object of himself and his colleagues, as explained to me, is to produce choral and other music for the Russian workers which will bear to modern industry the same relation as sailors' shanties did to their work.

Talks on literature and art, naturally, are Marxist and revolutionary. But even the technical talks are propagandist. "Physical culture as a means of increasing your industrial efficiency." "Problems of a great electrical station"—These are specimen titles of educational talks. They are supplemented by descriptions of new methods of work, new improvements in machinery and so forth. One of the more successful forms is a dialogue between an experienced worker and a new hand on the methods

of handling a new machine which the Soviet authorities may happen to introduce. Similarly, if things go wrong, often enough an actual foreman or other experienced worker is called to the microphone to describe the trouble and explain its causes, so that other factories may learn and beware.

These broadcasts intensify the interest of the workers in the factories, mines, and farms. The listeners feel that they are continually being called into consultation, that the factories, as the Communists tell them, are *their* factories, that their opinion is solicited, and that whether they are run well or ill depends on them. To deepen the impress of this propaganda—propaganda it is, but propaganda need not be false—the device of "sub-stations" has been invented. There are 3,800 sub-stations in Russia: if the plans for the second five year plan are adopted there are to be 800,000 or more. These sub-stations or "receptive points" consist of a big receiving set and an apparatus of very low power connected by wires over the factory, park or farm to loudspeakers. Sometimes also they are connected to flats, in which case the occupant plugs in his loudspeaker or not as he pleases. The Director selects the programme himself: he is appointed by the factory or farm soviet. Three quarters of the programme that he sends over his wires is taken from the big stations; the other quarter is made up by the factory workers themselves. Part is the usual "musical circle" entertainment; part is spoken. The spoken part consists of commentary by the workers on the running of the factory—favourable or unfavourable—and suggestions for improvement. No censorship at all is imposed here, I was told; and so far as I could find out this statement was true.

This skilled use of the radio has so embedded the belief in the Russian workers that the factories are their own that it is very doubtful whether an endeavour to change the system could now ever be successful. The workers would resent it as passionately as they would a violent attempt to seize money from their own pockets.

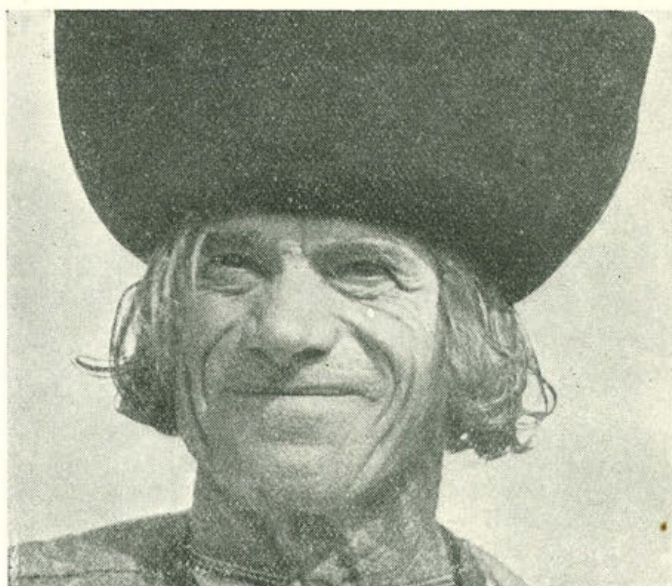
Radio is not used as propaganda in this way in Western Europe or the States. The B.B.C. is bound, if called upon, to broadcast any one thing the Government may require; but that is another matter, and the bond is rarely enforced. American stations broadcast what they will; French and German stations have certain restrictions applied to them. Despite the fact that in broadcasting there is a power of suggestion which may shortly be greater than that of the Press, the governments have not as yet laid effective hands on it.

Only in Italy has a serious effort been made to use it, and there in a way very different from the Russian way. I cannot claim any greater knowledge of Italian radio than any other person who has listened in to Rome, Milan and Trieste. But even from so limited data it is clear that Italian radio has nothing so peculiar and individual as the Russian wireless. Its broadcasts (apart from time that is sold to British tobacco companies and so on) are similar to any

others. Its musical programmes are devoted to Italian music, which is energetically dinned into the ears of listeners. But whether that is good propaganda for Italy or not must be left to musical critics to decide, and to the lovers of sugar and water. Its spoken programmes certainly reflect the prevailing Fascist mentality, and glorify Italy. But there is nothing comparable in Italy to the Russian network of sub-stations.

A Socialist, like myself, may be pardoned for arguing that this difference is a point in favour of the Russians. The Russians can interest the listeners in the problems of farm and factory because they can plausibly argue that the farms and factories are owned by the listeners. The Italians cannot. They must ask the listeners to attend to general glorifications of Italy and Fascismo, and to appeals to the spirit of Ancient Rome. These very soon become tedious and unconvincing, and in any case are not integrally connected with the listeners' daily life. They are, indeed, intended to draw his attention away from his daily life to a faint and distant ideal. They remind one curiously of the sermons of an early nineteenth century Methodist, who called his listeners' attention away from Owenites and Chartists to contemplate the delights of heaven, which, if they were sufficiently unworldly, they would shortly enjoy and for which they should forego all such carnal desires as a ten-hour day and a penny more an hour on the standard rate.

A SMALL LISTENER FROM ONE OF RUSSIA'S FAR EASTERN PROVINCES. The Soviet Government has a transmission network which is the equal of any other except perhaps the U.S.A.



A HERDSMAN OF CARPATHIAN RUSSIA

From Karel Plicka's film: reproductions by courtesy of the Royal Photographic Society.

THE ENGLISH LANGUAGE PROBLEM

The relative merits of dialect and standard English have recently come in for a good deal of discussion among linguists. We have, on the one hand, the British Drama League trying, as Mr. Geoffrey Whitworth explains elsewhere in these pages, to carry through a scheme for the recording on gramophone records of the best-known dialects in Great Britain. On the other hand, Mr. Lloyd James and the Central Council for School Broadcasting are preparing to report upon the experiment which the former has been trying (by means of Linguaphone records) during the past few months with several hundred elementary schools, to see if his broadcast talks on "The King's English" are having any effect in improving the pronunciation of the school-children who listen to them.

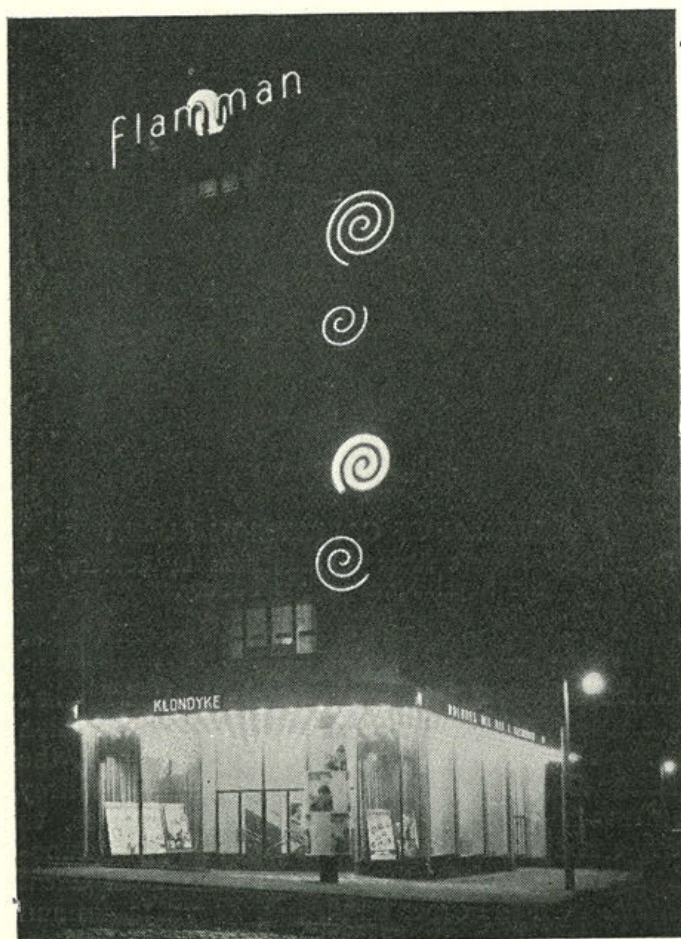
And now we hear that British Instructional Films have completed the new film which they have been making, with Mr. Lloyd James and Monsieur Stephan—the B.B.C. language experts—as its "stars." This film, which is also entitled *THE KING'S ENGLISH*, is the successor to *48 PADDINGTON STREET*, the first language-instruction talkie made in this country. That little film dealt with rhythm and intonation in speech. *THE KING'S ENGLISH* is planned on a larger scale. In it we are shown first an item of news transmitted by cable to London newspaper offices and confirmed; then the newspapers printed and distributed. This is followed by a series of "shots" showing the news item read out or spoken aloud in different dialects in various towns and villages and, lastly, the same piece of news is broadcast by the chief announcer at Broadcasting House as part of the "General News Bulletin" of the B.B.C. The film concludes with an argument between Mr. Lloyd James and Monsieur Stephan on the necessity for standardising speech habits. The film should make for good entertainment as well as sound instruction. ("Stills" on page 108).

BUILDING THE SHELL OF THE SCREEN

THE ARCHITECTURE OF THE CINEMA

by

P. Morton Shand



THE FLAMMAN CINEMA, STOCKHOLM, by night
Uno Åhrén, architect

LET us start by considering, not the manifest unsuitability of those garish embodiments of a Wild-West showman's dreams of marble halls we know that English cinemas usually are, but what in common sense, and fitness for their purpose, they ought to be: buildings in which spectators could enjoy every variety of film, serious or senseless, comic or tragic, without any sense of an incongruous or disturbing environment, at the lowest price compatible with a reasonably comfortable seat, and clear sight and hearing of the screen. Once adequate provision has been made for easy ingress and egress; proper precautions against fire; good lighting, seating, sighting and acoustics; a cheerful, but discreetly neutral auditorium; an inviting entrance-foyer, and a simple forthright facade, indicative of the cinema's function—more particularly by night—any further money spent on the building will be pretty certainly to its architectural detriment. The only advantage a large cinema has over a small is that by showing films to more people simultaneously it is able to accommodate them at less cost per head.

The foyer and auditorium should not, as is perfectly natural in a theatre, be evocative of the drama; for drama is only one, and by no means the most important, of the many prisms of the cinematograph's lens. Since the scope of this mechanical

eye embraces everything visible to the naked sight, and much that is not besides, the architecture of halls where films are shown should be as readily adaptable to the capriciously abrupt transitions of its impartial universality as the uniform binding of a series of books to totally different subjects. Interior architecture, or as we rather loosely term it, decoration, is not mobile or transformable like stage scenery. Therefore the simplest manner of rendering it equally appropriate for any sort of spectacle is to reduce its assertiveness to a minimum, and make that residue so stylistically non-committal as to be wholly "neutral." In this way the danger of pictures being silently "heterodyned" by an irrelevant running commentary on the inappropriateness of their borrowed frames can be overcome, not at an increase, but a considerable saving, in capital expenditure. No cinema should offer bathetic optical "asides" on what its screen presents.

The film is particularly a product of the present age. In consequence, it stands to reason that cinemas should be architectural expressions of the spirit of our own, and no other "period." Reproductions of so-called "traditional" styles, with their definite historical associations, provide utterly anachronistic settings for nine films out of ten. In fact the only kind of films that do not strike a discordant note when seen through, say, a Renaissance proscenium, are such as portray phases of civilization in which this particular architectural idiom, now dead as Queen Anne, was still a living cultural force.

An even more ludicrous effect is produced by those so-called "atmospheric" cinemas in which the whole of the interior is encrusted with fibrous plaster daubed with livid-coloured plastic paint in primitive evocation of "distant scenes"—for preference a combination of the climatically exotic and chronologically "old-world." Atmospherics have not even the merit of novelty. Like most of the vulgar "glitter and dazzle" flamboyancies we have to endure, these elaborate solecisms are the result of supinely modelling the cinema on the tinsel finery of the old music hall. That faded daguerreotype of Moorish Granada seen through Victorian eyes, the Alhambra "Theatre of Varieties" of the palmy days of our youth, was as whole-hoggedly atmospheric as the latest suburban "Luxor" or "Rialto." In "selecting an atmosphere" even the most imperviously unimaginative cinema proprietor realizes that not a tenth of the films to be

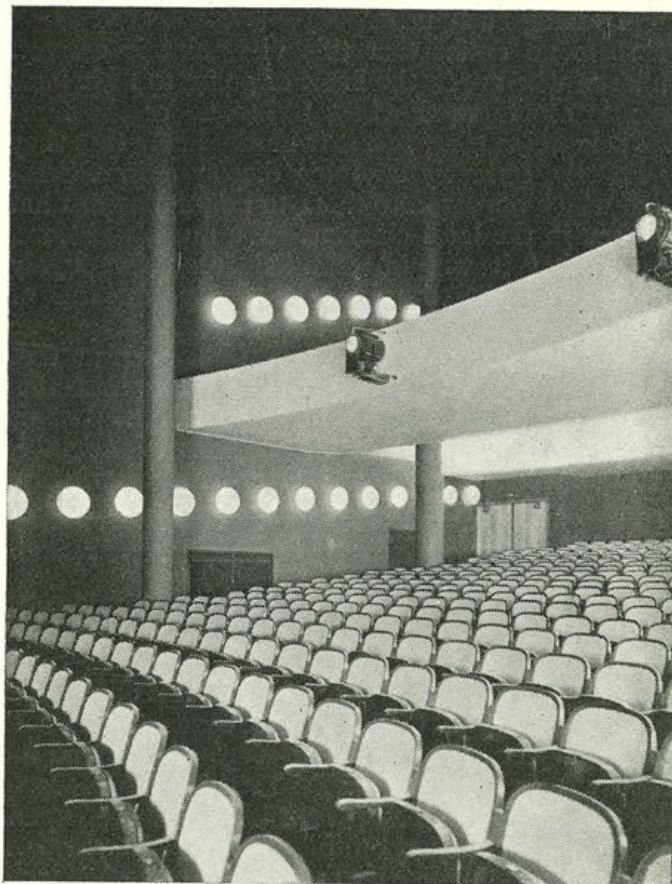
exhibited in his "Corner of Sunny Spain" will have either "Spanish," or what is vaguely called "southern" plots. He knows that quite as many will borrow their local colour from Arctic snowfields or Alpine peaks, but remains superbly unconscious of any incongruity. Such travesties might be excusable in a theatre (where, curiously enough they are rarely to be found); for the theatre presupposes the acceptance of illusion, and the dramatic conventions on which illusion is based. The screen is not a stage-curtain even if it is kept veiled during the intervals. No conventions or illusions are possible about a cinema's proscenium-opening because it has to represent in rapid succession the keyhole of one of Hollywood's monotonously adulterous bedrooms, the business end of a naturalist's microscope, an organ of national propaganda or police inquiry, the view-finder of a straightforward camera-man "news-getting" in all kinds of climates and circumstances, and a schoolmaster's blackboard.

On the other hand, if the auditorium dispenses with decoration altogether an equally inappropriate counter-illusion is created; and we feel we are sitting in an empty barn, the bay of a disused factory, or the shell of a church which the apathy or poverty of its congregation has allowed to remain unfinished. Some degree of formal dignity or festiveness is clearly necessary for every building intended to be a focus of social life, and all the more so when it is one identified with both organised and unorganised relaxation.

Modern buildings are not constructed according to the structural principles of any of the old traditional styles, although their facades generally give the lie to this undeniable fact. Every traditional style was based on, and so the outcome of, a particular type of construction which relied on certain structural materials. Fabricated steel and reinforced concrete, the structural materials perfected by our own age, permit the erection of frame buildings that rest, not on solid walls, but a few isolated supporting-points between which wide-span floors can be cantilevered like rigidly-suspended hammocks. Modern Neo-This and Neo-That buildings can only ape the styles denoted by these names (minus their prefixes) in a non-structural sense: that is by structural shams. Structural shams cost a good deal of money, and it is the cinema-goer, not the cinema-proprietor, who ultimately pays for them. One peculiarity of what is variously called "Modernist" or "Functional" architecture is that it can evolve decorative rhythms out of purely structural elements. It is characteristic of this sparing and sober, but by no means sombre, type of decoration that even when deliberately heightened it remains strictly neutral. Though conventional, as all decoration is bound to be, it reiterates no pre-existing conventions. Where it is used in a gay or flippant spirit it still retains its calm impersonality, its complete disassociation from time or place. These abstract structural rhythms are subtly accentuated by the emphasis of plain surfaces and bold contrasts between typical modern materials: concrete rendered in coloured cements, polished

chromium steel, plate and opaque glass, plywoods faced with richly-figured timbers, high-glaze cellulose enamels; and above all that "immaterial material," illumination—whether by flood lighting, horizon lighting with self-filtering spectrums, or the polychrome incandescence of sealed tubes of Neon gas.

There are, roughly speaking, two schools of cinema-builders, the neat and the gaudy, the "Neutral-Box" and the "Glorified Gin-Palace"; or, translated into terms of cost, the economic and the extravagant. The United States, Greater Britain (which has always modelled itself slavishly on American "movie" precedents), and to a certain extent France and the Latin countries, belong to the latter; while the rest of Europe has adhered to the former for upwards of ten years, and shows no signs of wavering in its allegiance. But the real, the causal difference between them is that the first relies on qualified architects and the second shuns them. On the Continent—and it is to Europe, to which our culture belongs, rather than America that we should look when we need the stimulus of foreign influence—it is the custom to employ qualified architects to design any and every sort of building, whereas over here this is still the exception that proves the contrary rule. If in spite of recent progress English cinemas cannot yet sustain comparison with the best Continental examples, we must remember that English architects have designed few of them; and that in those they have they were rarely given anything like a free hand.



INTERIOR of the Flamman Cinema, Stockholm. Detail of the gallery cantilever and a patterned use of light as decoration

By courtesy of "The Architectural Review"

PRODUCING AN EDUCATIONAL FILM

By H. Bruce Woolfe

Managing Director, British Instructional Films Limited

At a time when the use of the cinema is becoming a matter of practical consideration in the teaching world it is of special interest to have the facts and figures of production from Mr. Bruce Woolfe, who has been responsible for more educational films than any other producer in this country

THERE are many kinds and classes of educational films. At present, owing to the uncertainty of the market, the production is restricted to certain types, dealing chiefly with geography and natural history. Mathematics has not been touched and only one or two physics and history films have been made. To go into the reasons for this would be outside the scope of this article, in which it is proposed to give a general idea of the costs incurred in making satisfactory films for teaching purposes.

All reports which have recently been published on the question of the film in schools are unanimous in their opinion that only the best technique can be employed in the production of these subjects. The latest report to be issued, that of the Educational Committee of the Corporation of Edinburgh, goes further and states that

"all the tricks and designs common to the ordinary trade film should be applied to the educational film, where they can be advantageously used."

There is no doubt that this viewpoint is correct. Children who are in the habit of going to their local cinemas see there the best technique of the film-producing countries, and it is hardly likely that they would take seriously anything displayed in a classroom which appeared to them to be inferior to what they see in the local cinemas. We must, therefore, assume that it will be essential for a thoroughly equipped studio to undertake the production of class-room films. There will, of course, always be a place for the exterior type of film, such as that made by the Empire Marketing Board, but this only covers a small section of the ground. Let us therefore assume that our film studio is in existence, a studio which may have cost anything from fifty to one hundred and fifty thousand pounds to build and equip, and we are asked to make a film dealing with history.

In order to discuss the costs of this proposed film, let us assume that expensive subjects, such as those calling for the use of armies, fleets, or large gatherings of men and women, are ruled out of the question owing to expense, and concentrate on a simple subject such as the enclosure of land and its consequences. Instructions are received to proceed with this subject. The person in charge thereupon looks out for an expert on this question and arranges a conference attended by the person in charge, the expert, the director of the film and the cameraman. Discussion ensues as to how the subject shall be handled. The expert gives the correct data, which

is commented upon by the director, and finally a form of treatment is agreed upon and an assistant is sent to find the right spots for the location work. The expert then departs and in due course submits a detailed "lay-out" for the film. This is considered by each of the parties to the conference, notes are made and another conference held at which the various points are discussed and settled. It may be, of course, that more than two conferences have to be held, but nothing further is done until agreement is reached on the various points.

A form of treatment is then prepared, which is handed to the scenario writer, who in the case of an educational subject may be the director of the film. He then drafts a "shooting script" which is again submitted to the person in charge of the film. Past experience has shown that it is usually inadvisable to submit this document to the expert, who, though he may be a competent person in his own particular sphere, usually has no knowledge whatever of cinematography. When the script is considered satisfactory orders are given to begin production.

Up to this point little actual expenditure has been incurred, except in time, but once production starts expenditure increases until the film is finished.

We may assume that our film on "enclosure of the land" is half exterior and half studio work. It is proposed to do the exteriors first. The cameraman takes his camera, the modern varieties of which cost anything up to £2,000, and, accompanied by his assistant and the director, sets out for the scene of photography. If the spots selected are within reasonable distance and the weather is normal, one may consider that three days' work should give all the scenes required; provided that no actors are required in the exteriors this has entailed an expenditure of the fee of the director, cameraman and assistant, the use of a car, and approximately 1,000 feet of negative stock, as well as incidental expenses for accommodation. This estimate does not allow for taking "track" shots or doing anything but the most ordinary shots which require no extra apparatus or labour. The party then returns to the studio where, let us say, two sets have been prepared: 1, the interior of the Squire's mansion, where the decision to enclose the land is reached; this is a substantial set and would probably entail the use of four or five artistes. 2, the second set shows the interior of a peasant's cottage, where again four or five artistes would have to be employed. To erect these sets it has been necessary to call upon the studio staff to the extent of:—

1. Art director, for designs.
2. Carpenters for the erection of the sets.
3. Painters and plasterers for the decoration.
4. Property man for the provision of furniture, etc.
5. Wardrobe master for costumes.

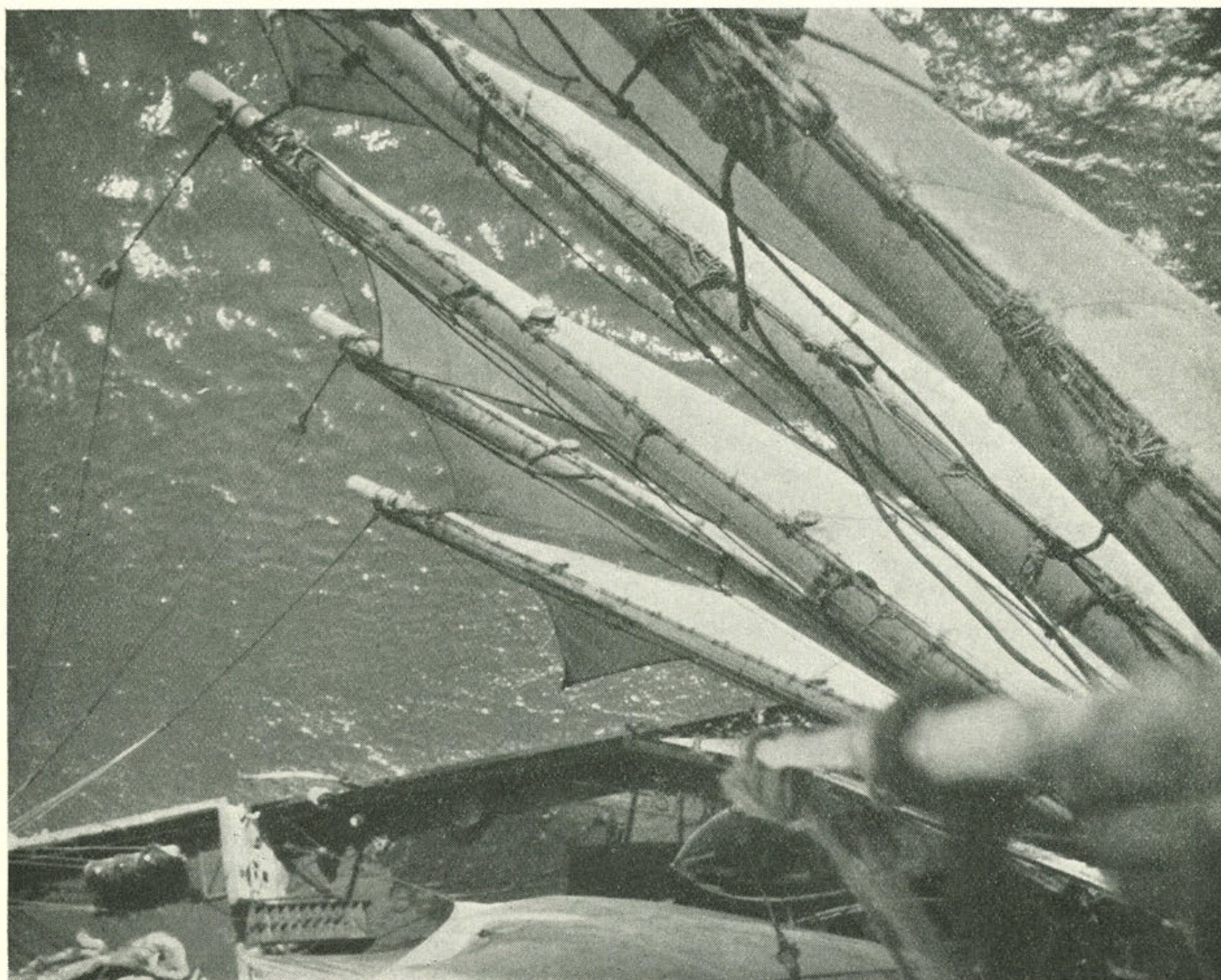
All this has been viewed and passed by the expert, and it has been so arranged that when the unit returns from location work, the sets are ready, and the artistes at hand complete with costumes. The unit thereupon "takes the floor" and proceeds with the rest of the film. In this part of the work it is necessary to call in the electricians with a suitable array of lights. As electric light was unknown in the period that we are dealing with, the electricians have probably had to fashion candles or lamps which will photograph as though giving a beam of light. To do this small arcs or incandescent lamps have had to be cunningly concealed behind lamp glasses. At last all is ready; the make-up man is at his post to see that the artistes are correctly made up and to watch them during the course of production, as, owing to the power of the electric lamps, it is quite usual for artistes to perspire. As the

effect of this on the screen is disastrous, they must be watched and powder applied when necessary.

While the work of production is proceeding let us now see what our expenditure has been to date.

1. Preliminary investigations			
expenditure of time ..	Cost unascertainable		
2. Fee of Director ..	1 week's salary		
3. Fee of cameraman ..	1 " "		
4. Fee of assistant ..	1 " "		
5. Hire of car for 3 days' location work ..	5 0 0		
6. Living expenditure on location ..	10 0 0		
7. Erection of set for Squire's room ..	20 0 0		
8. Erection of set for Peasant's cottage ..	10 0 0		
9. Hire of furniture for sets	15 0 0		
10. Wages 4 electricians for 3 days. (96 hrs. at 1/8)	8 0 0		
11. Make-up man, 3 days ..	3 10 0		
12. 4 Artistes for 3 days ..	36 0 0		
13. 4 " " " ..	24 0 0		
14. Cost of electric current ..	10 0 0		
15. Property man ..	4 10 0		
16. Wardrobe master ..	4 10 0		

Total (without fees) £150 10 0





"The English language is an imbecile language"—Monsieur Stephan attacks Mr. Lloyd James.
From "THE KING'S ENGLISH" (British Instructional)

Three days' work in the studio should see the photography finished, then begins the delicate task of cutting and editing. So far we have expended: 3,000 ft. of negative stock, £35; developing £12 10; printing the selected takes, £12 10.

In the cutting rooms a skilled negative cutter must be employed at a salary of approximately £4 per week to assist the director in cutting. We have assumed that the film we are discussing is a silent film. It will therefore be necessary to print 20 titles which will cost us £7 10.

When the film is assembled, it is seen on the screen by the original members of the conference and any alterations or amendments are then put in hand and carried out. A week from finishing the photography should see the film finished in its agreed and final form, but only if the expert is available. If a panel of teachers is consulted, weeks are often wasted in viewing and revising. The film is then handed to the cutting girl, who cuts the negative to conform to the positive and the film is finished from the studio point of view. Let us now summarise the cost.

Under table 1 we have an amount of ..	150	10	0
Negative stock, developing and printing	60	0	0
Titles	7	10	0
Negative cutter	4	0	0
	<u>£221</u>	<u>10</u>	<u>0</u>

This does not take into account the salaries of the director and his assistants, or of the cameraman and assistant, neither have we allowed a fee for the expert under whose guidance the film has been made. Another item to be considered is the overhead charges for the studio material and personnel; accounts must be kept, typists and other helpers have to be ready to do a hundred odd jobs when production starts, and expensive equipment in the form of electric lamps and cameras must be kept in a constant state of readiness. It is safe to assume

that by the time our "Land Enclosure" negative is ready to be sent to the film printers, the debit charge in our books will have reached £500.

Another type of subject might be a physics film illustrating various laboratory experiments. This is an entirely different type of subject which requires no sets or elaborate equipment, such as the "land enclosure" film. On the other hand the main expenditure is the time spent on the part of the expert carrying out experiments, and the cameraman who photographs them. Our schedule of expenditure for an item of this sort, apart from:

Cameraman's salary	6	weeks
Assistant	6	"
Editor	1	"

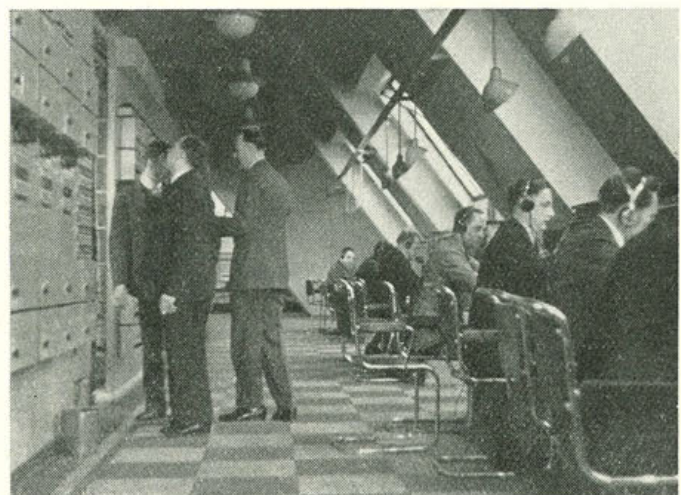
would probably work out somewhat as follows:—

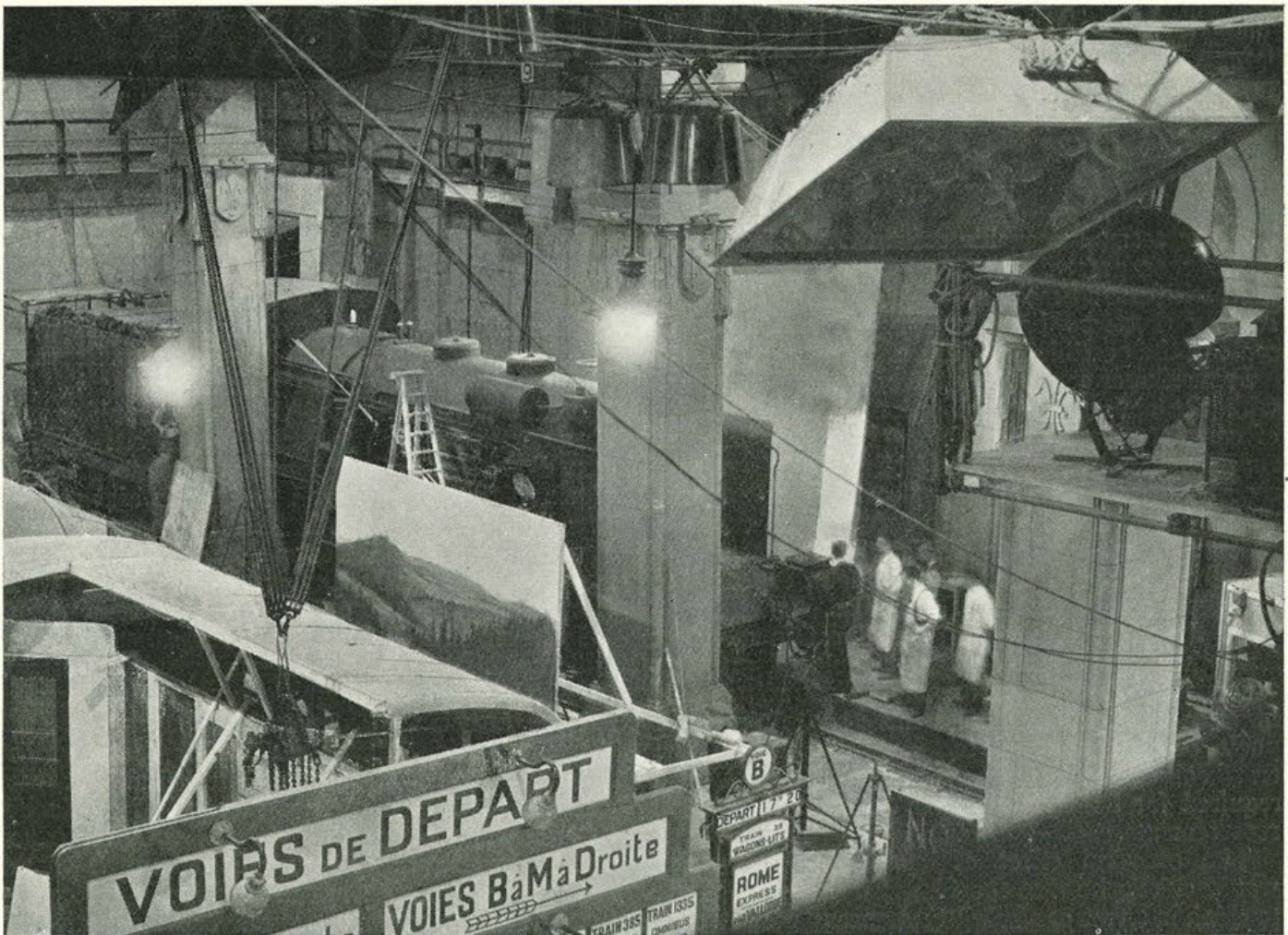
Hire of apparatus	20	0	0
Cost of electric current	15	0	0
Provision of small set on which to photograph experiments	10	0	0
Negative stock	35	0	0
Developing	12	10	0
Printing selected takes	12	10	0
Negative cutter	4	0	0
Titles	7	10	0
	<u>£126</u>	<u>10</u>	<u>0</u>

To this must be added the cost of studio services as in subject number 1. It will be seen, therefore, this type of film costs a good deal less than the historical subject already reviewed.

Botanical work is again in a different category. Here the photography of the subject may be spread over as much as two years. Most of the work is done by machines and three or four subjects can be in hand at the same time. The cameraman and his assistant, with the expert, spend their time looking after the machines and keeping the plants fit in the artificial conditions in which they must of necessity live during the process of photography. This work calls for a good deal of specialised knowledge. The actual cash expenditure for a film of this sort will probably work out much the same as the physics subject, but what of the heart-breaking failures that have gone before hand, to give the experience that

FROM "THE KING'S ENGLISH" (British Instructional)
The Control Room at Broadcasting House, B.B.C.





"ROME EXPRESS" in production

(Gaumont-British)

The reconstruction of a Paris terminus in an English studio—complete from notice-boards to carriage window landscape

is needed for photographing such a subject? It is safe to say that work of this description entails years of experience, and newcomers to the industry would be well advised to study problems connected with the photography of such subjects in their spare time before attempting professional work of this character.

Cartoon and diagram work is also a specialist's job. The cost of apparatus and equipment is little, but the expenditure of patience is very great, and successful results can only be achieved after years of practice.

It may be that it is desired to add sound in the form of commentary to one of our films, once they are assembled in agreed form. It would then be necessary to call in the services of the Sound Department and an expert commentator. The latter would be supplied with the commentary duly written for him by an expert. He sees the film through several times on the projector until he knows exactly the timing and manner of delivery of his commentary. When all is ready, the commentator takes his seat in front of the screen at a small table on which is placed the microphone. The film is then projected and the commentary recorded. Perhaps a mistake is made and all that has gone before is wasted and a fresh start has to be made. It is

seldom that a complete ten minute commentary is run through for the first time without an error. We must, therefore, allow at least 2,000 ft. of film stock on which to photograph the commentary, and this will require developing and printing. The cost of making a running commentary to a one reel film would be approximately £50.

Next, it may be necessary to reduce our film to 16mm. This can be done in two ways, either reducing on to 16mm. positive direct from our 35mm negative, or, if a number of prints are required it would be advisable to take off a master positive from our 35mm negative and then make a 16mm negative by reduction process from our 35mm positive. The former process is the cheaper if only one or two prints are wanted, but as each print under this process costs £4 it would be cheaper in the event of several prints being required, to make a reduced 16mm negative which costs £5, plus £4 15, being the cost of the master positive, and afterwards take off prints at a cost of £2 10 per print.

It will therefore be seen that the making of educational films is not a hobby for amateurs, and can only be successfully undertaken by a large and well-equipped professional organisation as and when the market justifies production.

A NATIONAL FILM LIBRARY

ITS FUNCTIONS AND POSSIBILITIES IN THE TEACHING WORLD

By H. D. Waley

It now seems reasonably certain that this country will soon possess what it ought to have provided itself with some time ago—a National Film Library. It may therefore be interesting to review briefly some of the possible functions of such an institution.

Primarily, of course, its activity will be concerned with the collection, classification, and distribution of complete films. This is naturally the principal function of all existing film libraries. Experience recently acquired by the Empire Marketing Board, which has done so much to forward the cause of practical film teaching, indicates, however, that the film library of the future will be expected to exercise a second sort of activity also.

As the place of the film in education advances from the background of general cultural purposes towards the foreground of precise instruction, film libraries will tend more and more to be treated as pools of new material from which teachers and text-book writers will draw the film-sequences required for building up films fulfilling their exact requirements.

The practical effect of such a development would chiefly be that the film librarian would have to think in terms of single "sequences" instead of in terms of complete films. He would have to split films up into sequences in the catalogue, make arrangements for letting sequences be duplicated, and be prepared to acquire from free-lance cameramen sequences of interest, even though these had never formed part of a completed film.

In fact, a far-sighted librarian would organise matters on this basis from the beginning, bearing in mind, among other considerations, that many types of existing film could only be adapted to the purposes of education by a process of reconstitution, after analysis into their component parts. For example, most films made for topical budgets and industrial publicity would require this treatment.

We may take a concrete instance in order to examine more closely the advantage which would accrue from the treatment of single sequences as the units of a film library. A National Film Library would, of course, aim at collecting a sort of cinematographic survey of Great Britain. It would seek to acquire and render accessible cinematographic representations illustrating the scenery of this country and the customs and industries of its inhabitants.

Material of this kind could be grouped together in a variety of ways to subserve a variety of purposes. Grouped according to counties it would furnish the films required to make geography lessons more like intelligently-conducted journeys and less like jigsawed slabs of hard fact imposed on the memory by force. Grouped according to industries it would furnish the films required by a generation

which is no longer content to learn where things are made, but also wishes to know how they are made. By a grouping together of scenery and architecture, films could be constructed which would propagate ideas of responsibility for the preservation of our country's visual amenities.

Again, a collection of this kind would go far towards furnishing the material required for the campaign of national propaganda abroad so eloquently pleaded for by Sir Stephen Tallents in his pamphlet *The Projection of England*. Within a narrower scope it would furnish the Travel Association with films for use in advertising abroad the attractions which this country has to offer to foreign tourists.

I can imagine the objection being raised that films built up from borrowed material would necessarily be much inferior to films expressly photographed for the occasion. Quite apart from the fact that there is no immediate prospect of educationalists in this country having sufficient funds at their disposal to keep any large number of production units constantly at work on photography for educational purposes, it may very well be doubted whether the supposition that synthetic films, put together from adequate sources of supply, would be inferior to specially made films does not rest on a fallacy.

I suspect that this supposition is generally derived from a false analogy between the descriptive film appropriate to foreground education and the dramatic film appropriate to background education. The dramatic film must, of course, preserve the unity and symmetry of its structure by every possible means. It must have an introductory phase, a climax, and an end. Each phase must move in its own appropriate tempo. These facts make the production of a synthetic dramatic film into something of a *tour de force*.

But the structure of a descriptive film should be different. It should aim at a perfection distinct from the dramatic perfection which satisfies the emotions—the scientific perfection which satisfies the intellect. The intellect demands simplicity, lucidity, and logical order. There seems to be no reason why a film composed from selected sequences welded together by titling and perhaps a few specially made diagrams should not possess these virtues.

Incidentally the expansion of the library's catalogue which would result from treating the sequence as its basic unit would also be of considerable service to those desirous of borrowing complete films.

Anyone who has attempted to select films even from the most amply descriptive of the catalogues furnished by existing film libraries will realise the advantages which a really detailed catalogue would confer. But this sort of consideration carries us outside the scope of the present article.

A CONVERSATION

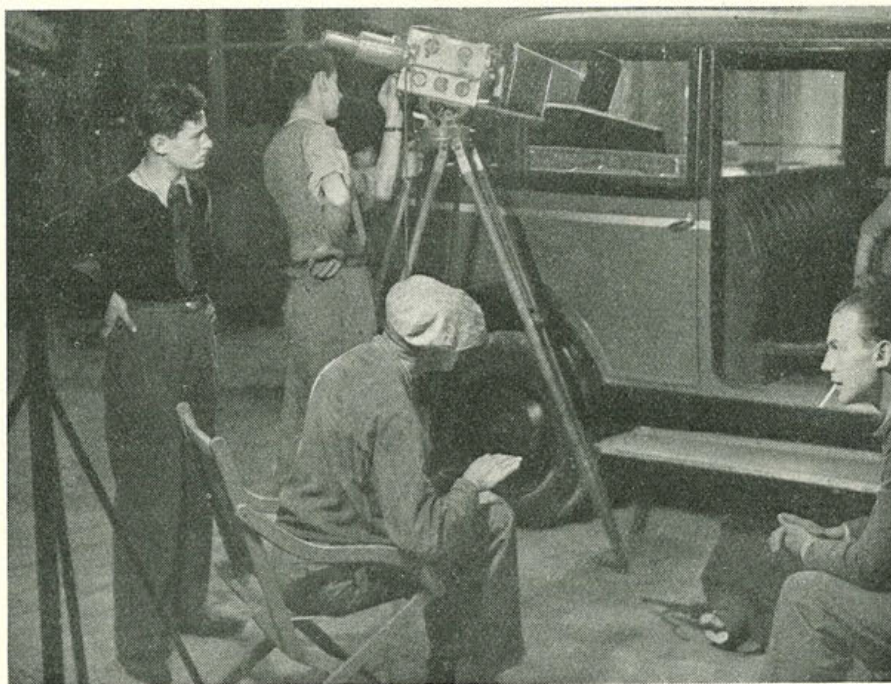
WITH

RENÉ
CLAIR

by

Bernard Causton

M. Clair, with a characteristic gesture, directs a movement on the set during the "shooting" of *LE QUATORZE JUILLET*, his new film produced at Epinay near Paris, where the following interview took place.



"It is understood that you intend to make a film in England?"

R.C. I made various contacts in London during my visit earlier this year, when I had the pleasure of talking over the wireless; and to make a film of English life is a hope I would wish to fulfil. For is it not remarkable that the only film which stands out as presenting the really characteristic scenes of Cockney life, for instance, should have been made by an American, Harry Lachman? Usually your English films are full of the sort of cosmopolitan life of hotels and night-clubs which is characteristic of no particular country. The truly international cinematographic art, as I see it, is national in some characteristic—I don't mean "political"—sense. That attracts foreign audiences as much as, if not more, than one's own countrymen.

B.C. Perhaps in depicting scenes of artisan life in England you would have even more advantage than in your films of a similar social strata in Paris? I mean, the advantage of using animated types of characters, not so hampered by considerations of reticence as the class of English people which is regarded on the Continent as typically English?

R.C. From a pure sense of cinema such a distinction does not exist. The mistake here arises from an exaggerated idea of the importance of dialogue in the talkies. Good sound-films should never lose an element of that quality of expression which in the days of the old silent films came from mimeing, from communication of thoughts by looks and glances. Thus the feelings of the reticent can be depicted just as well as those of the more loquacious; a keen sense of realism is necessary as with the treatment of the thieves and bandits in my films of Paris, cloth-capped types of the present day "Zone" and "banlieue" (in translation the English word "suburb" sounds so much more respectable!) who have succeeded to the more picturesque tradition of Apaches in velveteen

corduroys whom you now see only in romantic ballets.

B.C. You believe that just as realistic though picturesque scenes of local atmosphere can be found to typify England of to-day?

R.C. Yes, but let me say that I realise the difficulties to be surmounted. I am a Frenchman, and though I speak English easily I would insist on spending some months in your country before I would think of making a film there. And then there would be the problem of selecting the right type of actors—English artists, necessarily, for such parts.

B.C. You believe in a different formula for each—?

R.C. (interrupting): There is no such thing as a formula if a film is to be good. For instance in the picture* I am now making there will not be much dialogue. It will be more realistic than fantastic in character; so I wrote the story myself, not because I am a better story-writer, but because I could devise in that way incidents that need little dialogue. It is not, however, the amount, small or large, of dialogue that matters, but the way it is concerted with its context in action, including facial expression. And that is what makes films significant for the international market. The sense of the words should be understood even by foreigners who would not know their meaning, detached from the accompanying action. Faces, in fact, can speak louder than words, even in repose!

B.C. And it is not only a question of natives and foreigners. That is the way also that Cockneys understand provincial dialect in films, and vice-versa.

R.C. It is not only Cockney life that presents possibilities for bringing out an expression of the

* *LE 14 JUILLET* ("The Fourteenth of July") A Tobis Film Company production,

particular idiosyncrasies of England. I have sometimes indulged a dream of making a film of *Wuthering Heights*.

* B.C. The scene of that is laid in Yorkshire. There was, I fancy, a silent film made of it over here some years ago.

R.C. The recently published translation of Emily Brontë's novel, as *Les Hauts de Hurle-Vents*, has created something of a stir in France. A commercially minded film magnate might say that there was no money to be made out of *Wuthering Heights*, but that is only a mistake due to thinking in formulae. Certain sections of the French film industry have misconstrued remarks made elsewhere concerning the menace of the influence of Hollywood's plutocratic money-standards upon French films. I am tempted to believe that some of them did not understand, because they did not wish to. It would be absurd for me, or anybody else, to make exaggerated claims to produce art, regardless of money. That I never implied. But it seems good sense to say, as I did then and still do, that to make a picture takes art as well as money, even in order not to lose money over films. The financier and business man in charge of the commercial side should not be allowed to monopolise control of the production department of which they have no specialised knowledge. We need specialists, and under such conditions they are not forthcoming. Is that the state of affairs in England, too?

THE FILM IN SCOTTISH SCHOOLS

MUST it be written once again? "In the United States. . . . Ohio has installed projectors in every one of some 1,600 schools; in France . . . a state film library . . . operating through 47 provincial branches; in Germany . . . about one-fourth of the total number of schools are giving instruction by means of the film; in Japan . . . the School Film Circuit League show over 4,000 reels to schools": but—"in Scotland little progress has been made . . . in England also progress has been slow." On this note opens the report on an experiment recently conducted conjointly by the Education Committee of the Corporation of Edinburgh and the Educational Institute of Scotland. This British conservatism is, however, defended; and the question is therefore put—whether these other countries are satisfied with cinematographic aids that do not meet the standard of efficiency so properly set by these Scottish educationalists.

On the projection side the report makes it a matter of principle that "No projector should find its way into the school-room unless it can give a thoroughly satisfactory picture, and also (if sound films are to be used) be thoroughly satisfactory from the point of view of its sound quality." The observation made in the report is that the strain of listening was unduly high, though the fact that this must have been due in some measure to the unaccustomed accent is an important consideration in regard to the mode of superimposing the commentary.

On the question of the supply of films the report notes the scarcity of *ad hoc* teaching films and one may infer, therefore, that the experiment was recognised as necessarily of a tentative nature. The films used had general interest value, some geographical, and a little scientific value. Even so, the observations confirm experiment made elsewhere with other than *ad hoc* class-room films: captions are not held long enough on the screen; the speed of the pictures is too high; there is too much matter packed into the film; the correlation of the several parts of the film is often not sufficiently obvious. No comment is made in the report on the "non-flam" basis question, though this is a very real difficulty for those using films at the present time: and it is interesting to note that this Scottish report in commenting on the question of the sound *versus* the silent film does not wholly share the view of the Film Commission; and in their opinion the matter needs further investigation.

The question of the technique of using the film in class is considered—somewhat briefly it is true: but the need of preparing the class before showing the film is strongly emphasised; and the brevity of reference to the question is based on the ground that experience will solve this difficulty which is regarded as incidental and not essential.

In general the report is framed with admirable caution; the limitations of the experiment are clearly recognised by those who conducted it, and while recommending further experiment over a longer period the present report records "deep interest among teachers" and an "almost unanimous agreement that the film has a high potential value" as an instrument of classroom education.

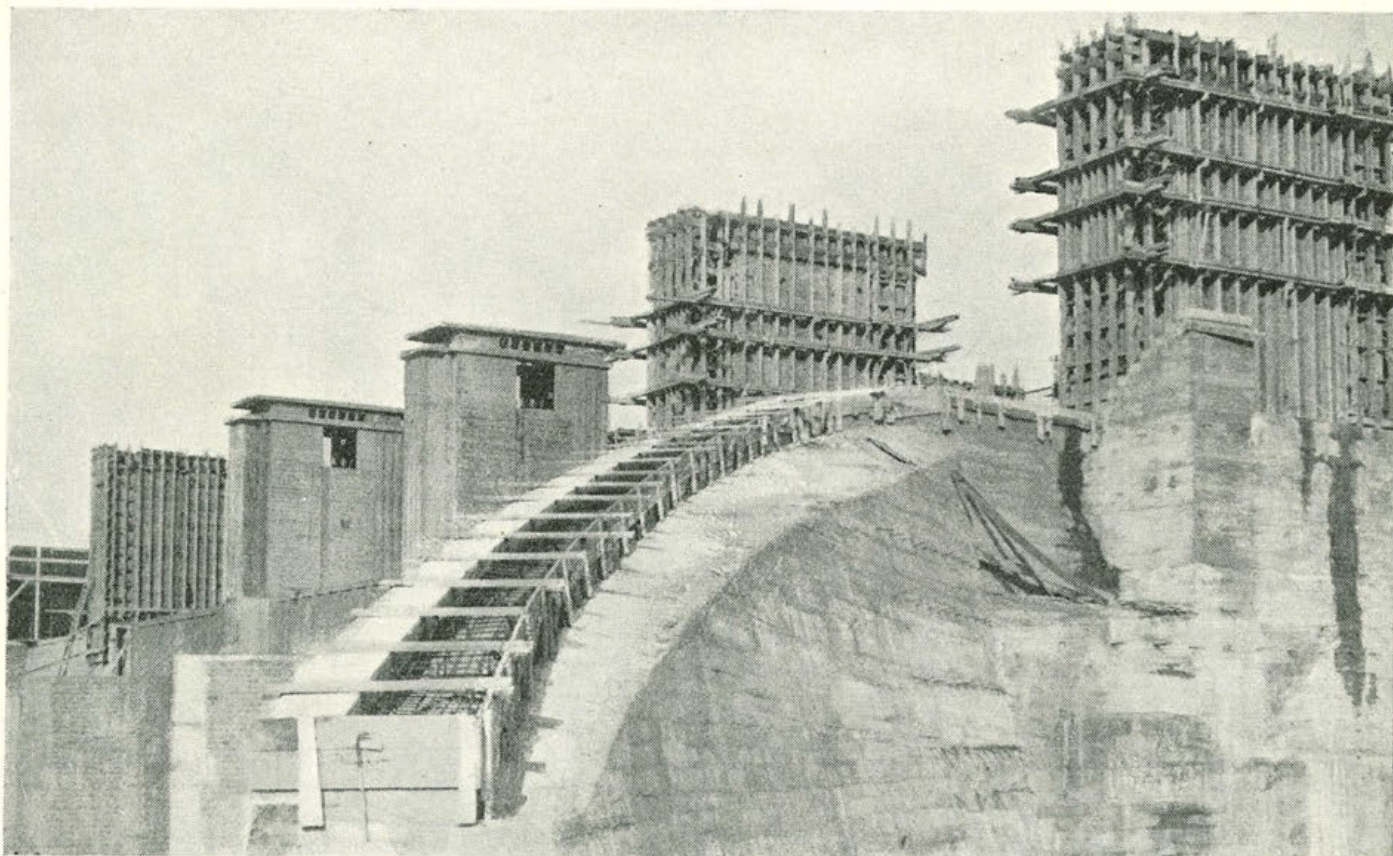
We may hope, therefore, that the conclusion of this report will do something to remedy the sad state of affairs in this country; and if the fruits of experience are pooled and practice co-ordinated by a central body "little progress" may be turned into "great progress."

A.C.F.

"FILMS IN INDUSTRY AND EDUCATION"

A new pamphlet recently issued by the Western Electric Company Ltd. under the title *Films in Industry and Education* contains some practical information for those who wish to make use of the screen in education or propaganda. This pamphlet will tell them how a film can be made for their own special purposes through the consulting services of the Company, who will draft plans and submit estimates, and if desired undertake the supervision and distribution of the entire production.

These services represent a very valuable effort on the part of the trade to co-operate with the educational and industrial world in their desire to make use of modern methods of teaching and propaganda. As these two types of non-commercial film tend to co-incide under efficient direction the teacher stands to benefit by this enterprise, which should have the effect of raising the standard of the advertising film to a level where it will provide really valuable material for the class-room.



ZUYDERZEEWERKS: a documentary film made by Joris Ivens in 1929 showing the closing and draining of the Zuider Zee. (From the Dutch section of the Royal Photographic Society's Kinematograph Exhibition).

THE CONTINENTAL FILM IN ENGLAND: by Elsie Cohen

A Survey and a Forecast for the Film goer

AN interesting phase of the talking picture during the past year has been the introduction of the Continental dialogue film in England.

For the first time since the advent of sound it has been possible to follow the advance of the European studios, to renew acquaintance with the work of the great directors of the silent "classics," working now in the new medium, and to introduce to English audiences for the first time the work of such directors as Pudovkin and Eisenstein.

The pioneer work of the Academy Cinema, London (the first *avant garde* film theatre in England) is already bearing fruit, several of the great Continental films presented at this theatre during the past year now being available for the provinces, while at least two other London cinemas are showing good Continental products. The growing demand for intelligent films is evidenced by the tremendous growth of the film societies all over the country, and their requests for "unique" films, actually a careful selection of the best work of the European studios.

Much good work in this direction was done by the London Film Society, which paved the way for the present development and gives every encouragement and support to such cinemas as the Academy.

Outstanding among the Continental films presented during the past year at the Academy are Pabst's two German sound Films, *WESTFRONT 1918*

and *KAMERADSCHAFT*; Leontine Sagan's psychological study of adolescence, *MADCHEN IN UNIFORM*; Gustav Molander's fine Swedish picture *EN NATT* (*ONE NIGHT*); Richard Oswald's brilliant comedy *DER HAUPTMANN VON KOEPENICK*; the French drama *DAVID GOLDER* and Nicolai Ekk's splendid study of the reclaiming of the Russian outlaw children, *THE ROAD TO LIFE*.

Various experimental films shown during the year include Jean Epstein's *MOR VRAN*; Hans Fischinger's music mystery *LICHTERTANZ*; *IN DER NACHT* and Joris Ivens' *RADIO EUROPA*.

The Rialto has presented some noteworthy productions during the year, including René Clair's *A NOUS LA LIBERTE* and Leni Riefenstahl's *THE BLUE LIGHT*. At the Marble Arch Pavilion Emil Jannings has recently been seen in *THE TEMPEST* (afterwards at the Rialto) and Conrad Veidt in *RASPUTIN*.

In the new year the Academy will present René Clair's new comedy *THE FOURTEENTH OF JULY*; the psychological study of German youth, *KADETTEN*; Karl Dreyer's *VAMPYR*; and it is hoped, the Czechoslovakian study of student life *BEFORE MATRICULATION* and Pudovkin's *THE SIMPLE CASE*, the latter two films being included in the programme of the London Film Society for the current season.

The greatest interest is taken by language teachers in these foreign dialogue films and groups of students visit the Academy in parties, special terms being arranged on such occasions.

THE RECORDING OF ENGLISH DIALECT

By Geoffrey Whitworth
Secretary, the British Drama League

For the first time authoritative specimens of the rapidly fading dialects of our language are to be placed on permanent record. In the following article Mr. Whitworth describes the making of these records, which we have noted elsewhere in this issue of SIGHT AND SOUND

THE serious study of the variants of English speech is a comparatively new development, though there are sundry instances of a deliberate attempt to render dialect variants in literary form from as early as the middle of the seventeenth century. But the fashion which has popularised the dialect play and the dialect novel belongs to our own time, and has won for certain works of drama or fiction a vogue which their intrinsic importance might not otherwise have lent them. The most hackneyed plots and incidents take on all the freshness of novelty when they are dressed in unfamiliar speech, and the ability to transcribe the peculiarities of rustic or provincial conversation has become an almost indispensable adjunct to the author's craft.

For more scientific purposes more than one system of phonetic spelling has been invented which, to the initiated, will preserve sound and accent in their most recondite differences while literature endures. But as a practical method of conservation the gramophone record has obviously introduced a new factor, and it is not strange that various schemes to exploit it have been discussed during the past few years. The Yorkshire Dialect Society has actually announced a series of records planned to exemplify the whole range of variants in that county. It has been left, however, to the British Drama League to put in hand the production of a series which is designed to range throughout the British Isles. The series as planned cannot pretend to cover the field exhaustively but it will form an important nucleus from which more intensive surveys can be developed later on.

The League, it should be noted, does not in fact desire that the present series should be viewed in the light of a scientific survey. That it will have a scientific value goes without saying, but its main *raison d'être* is practical; i.e., (in the words of the prospectus) "to meet the needs of stage producers, actors, and teachers, faced by the sudden problem of an unfamiliar piece of dialect, and no expert help at hand." In such a dilemma recourse can be made to the particular gramophone reproduction, while in cases of controversy as to any particular usage the records will offer a trustworthy court of appeal. Miss Elsie Fogerty, the Principal of the Central School of Speech Training and Dramatic Art, is responsible for the phonetic side of the undertaking, and in every case the speaker will be a native of the district concerned, chosen after careful enquiry as to his first hand knowledge of the dialect, and his ability to render it with clarity and understanding. In all twenty-four dialects will be represented, including four from Scotland, two from Yorkshire,

and one each from Wales, Ulster and the Irish Free State. Each record will start with the same short monologue based on Ellis's well known paragraph which comprises in the shortest possible space all the sounds in the English phonetic alphabet. This "standard passage" will be followed by typical extracts of local speech or literature. Thus idiosyncracies of local vernacular will be exemplified, while the "standard passage" will allow direct comparison between one type of speech and another.

One of the first problems faced by the Committee has been that of selecting the speakers. At the risk of losing some of what may be called the "entertainment value" of the records it has been decided for the most part to dispense with the aid of professional artists. Sufficient truth to the original could no doubt be relied on in their case, besides unrivalled ability to "put it over." On the other hand we want, so far as we can, to retain the reality of normal utterance as it is found in the unspoilt rural districts, and our ideal would have been to track the rustic to his domestic hearth so that the recording apparatus might overhear his ordinary talk much as the camera of the nature-photographer snaps the lion or heron, itself unsuspected and unseen. Thus alone, perhaps, could the vital spontaneity of genuine dialect speech be registered. But for obvious reasons that would have been impossible. And conversely, to bring the unsophisticated yokel to the Columbia Studio in London would in nine cases out of ten result in a self-conscious manner of speech which was neither good dialect nor good English. On the whole, then, it has been found safer to invoke the help of the more educated type of speaker who, while familiar all his life with the dialect he is to reproduce, can yet be sure of retaining and even a little emphasising its salient characteristics when confronted by the uninspiring microphone.

The task of selecting the districts to be represented has been scarcely less tricky than that of choosing the speakers. Here again compromise has been inevitable, and one cannot hope to do complete justice either to the present survivals or to the racial origins which lie behind all dialect variations.

When all is said, however, the series as a whole will provide a large-scale map of English speech as it exists to-day. This map will be impressive alike in the variety of its general figuration and in the beauty of such details as are actually charted. All English history will lie implicit in a dozen discs and the living sounds stored there, so expressive of a local character which is dying before our very eyes, will remain as a gift from the present to posterity.

RHYTHM IN THE CLASSROOM

THE GRAMOPHONE AS AN AID TO ART STUDY

by

Irene Macguinness

Miss Macguinness has experimented for some years in a triple alliance of "sight, sound and skilful movement" for the teaching of fine and applied arts, and this article explains how music, by means of the gramophone, can be used to promote in the pupil a sense of rhythm and a corresponding freedom of technique

THE value of sight and sound in education is recognised by most people, but too many have not yet realised the greater value of sight, sound and skilful movement as a triple alliance. Education emphasises one or other of its branches, a certain power is learnt in physical training and exercised in games, a certain power is gained in academic subjects, but all too seldom do either of these co-operate with one or more of the arts, and it is rare indeed for all three branches of study to be associated.

Many years ago my use of music as an aid to improving technique and speed of ordinary handwriting led me to experiment with music as one of the ways of arousing imagination in children in connection with decorative and pictorial work done in the Studio.

The dominant idea was 'rhythm' and we studied connections between pattern in verse, pattern in music, pattern in dance, pattern in stitchery, pattern in plant and animal form, and so on. The approach was made through the beat, a metronome serving for the elementary work in lettering, handwriting and pattern. Use was made of music that could be heard being practised by another class having a singing lesson, from time to time a pupil would bring a violin to the studio and play it for our purpose and, occasionally, we could use a room which had a piano.

After the war, about ten years ago, I began seriously to study the gramophone. Before long I went to a new post and found it possible to use the school gramophone in the studio. My experiments with this led me to make a practice of devoting a few of the art lessons to this type of work. The results were sufficiently successful for me to gain per-



mission to have a portable gramophone solely for studio use. It was then no longer necessary to isolate the work by giving it in odd lessons when the music and language teacher did not require the gramophone: it became possible to use music more frequently for shorter periods. Naturally its value was thus enhanced and the scope increased when it was employed immediately the need was felt for it to bring out any particular point in a drawing or design lesson.

Before a teacher should introduce a gramophone into an art lesson a very clear idea of the purpose must be sought for: only with a just balance between physical and aesthetic is the gramophone to be recommended.

It seems to me of prime importance to bear in mind the threefold nature of the child and to aim at retaining a logical sequence in presentation, content and technique, which will develop the body, mind, and spirit.

Different schools arrange the curriculum with one or another leading thought; it may be character training, mind training or "a sound mind in a sound body." Too seldom is the physical training carried far enough to cultivate fine precision in manipulation, which will serve work of a creative order, whether scientific, musical or artistic.

I would suggest that education is not complete if temperament and emotions have not a reasonable outlet. For personality (in the best sense) to be developed it is necessary to give training in the right use of body, mind and spirit so that there be scope for original effort and achievement.

Various subjects in a school curriculum tend to have a bias, more or less strong, on the physical or

the intellectual side. The value of art training can be the proportionate development of manipulative, intellectual and creative power.

In art lessons the gramophone, with a choice of appropriate records, can encourage buoyancy of posture, controlled arm movement and regularity of spacing. Varieties of touch, sustained or intermittent, bold or delicate, can be guided by the music.

It is good to have a few minutes preliminary practice with bouncing and catching a small ball, in order to loosen the wrist and to obtain the proper light hold of the brush between the thumb and two fingers. The brush handle should be held so that the end of it lies against the first phalanx of the first finger.

Free arm brush painting done to music is an excellent corrective for the rigid grip of a pen, which, unfortunately, is so prevalent amongst children who have been taught 'print form' or 'script' writing. It is an advantage for such children to begin by holding a ping-pong ball in the hand while doing the first painting practice. The idea of the ball helps to keep the hand loose and round, so that it is easily moved on the paper.

The patterns can be very simple at this stage, while control of the brush is being learnt. Half a ten-inch record is enough to begin with. Those who have not allied music to hand work would be astonished to find how much and how accurately painting can be done in one or two minutes in brushwork on paper.

Later in the course music can be used to suggest the treatment of a representational drawing in colour. In not more than three minutes a life-size study of the attitude and character of a flower has been achieved. Thus it is possible to make several preliminary studies from different points of view before a more deliberate and finished drawing is attempted without music. This kind of representational work, which aims at making something of a study of "personality" is a preparation for work of a more creative order. Another side that can be attempted is the choice of appropriate colour to the mood of the music. This also leads to advanced work of a more imaginative nature.

In a short article it is possible to deal with only a few of the uses to which the gramophone can be put in art lessons. It is valuable in connection with memory work and illustrations, still more so in the invention of designs of all kinds, repeating patterns, panels whether abstract or based on natural forms. In drawing from life the vigorous movement of music is very helpful. The habit of working to the speed of normal music is of incalculable benefit to the student who wishes to sketch from figures or animals in action. The previous practice in wielding the brush expressively in free pattern work is of great assistance in retaining the salient character of the subject, whether life study or landscape.

We pass to details such as the use of direction of a phrase in music suggesting a certain mood and representing the same direction in a drawing,

certain emphasis or contrast in a composition finding its parallel in a drawing.

The type of music appropriate for a continuous border, for an all-over pattern, for a sprig pattern or for pictorial treatment, all these and many more points can be matters for discussion, or examples of them based for unpremeditated jolting down on the drawing paper. This making of rapid notes of alternative renderings of passages selected by the individual is good training for more advanced work, which may be done later.

An important feature of this method of giving an art lesson is that collective teaching is most decidedly resulting in individual learning. The work is done so rapidly that the child is intent only on his or her own effort and sees that of no one else until all have finished. There is no risk of copying. I know of no better way of ensuring that the work of the child shall be original. Moreover it can be successfully attempted in ordinary rooms with large classes. If the desks are arranged in rows I have found it best to have the gramophone on one side at the back of the room so that while I regulate it I can yet see all the children.

Variety of procedure is possible. With some composers no preliminary hearing is necessary, these can be used for practice in keeping up with the music. To begin with, children will not do more than register the beats, later they will be able to register every note and go so far as indicating pitch and emphasis at the same time, some may use two hands, some even render bass with the left and treble with the right hand. Other compositions may be heard once while movements can be tried in the air and not begun on paper until the record is played a second time. A third playing may be given for additions, or for judgment of the aptness of the representation on paper. Some children can do a treble while others do a bass, some a voice, others the accompaniment, some one instrument, others another in chamber or orchestral music. When children are sufficiently advanced they can work in pairs sharing paper, one taking the treble another the bass, and so on. During the playing of a record choice may be made of a particular phrase and this can be rendered during a second playing or from memory. This selection of a phrase is suitable for the designing of a cipher (such as a potter's reference sign) or a distinctive device on a chocolate drop. It is conceivable that the use of the gramophone in factories and workshops for applied pattern and design might increase accuracy and ease of work and consequently rate of output to a degree proportionate to that which was remarked in pupils' art and craft work.

It seems to me most important that its use in schools should not be reduced to a system, that it should be attempted only in connection with other forms of art work and that the teacher should be aware of the general principles involved. They will be found to be mainly anatomic, physiologic and psychologic and these I hope to deal with in a later article.

MUSIC LESSONS BY GRAMOPHONE (II)

By J. T. Bavin

IN discussing the elementary use of the gramophone as an aid to the teacher, stress has been laid on the fundamental advantages it offers as a means of securing attention by displaying points of interest from many and varied angles, and of gradually accumulating a knowledge of the whole through that familiarity which begins with an acquaintance with its parts. To some of us our bodies are just our bodies, a complex something that we know to be marvellously put together, but, when taken as a whole, beyond our understanding. If, however, we become interested in the working of a limb, a muscle, or an organ, the way has been opened for interest in other related parts, until, when at last all the parts have been examined and their relationships perceived, we shall be able to comprehend the whole and think of it no longer as a series of parts but as a complete unit.

Learning to Listen

And so it is with music. One learns in a very simple way to listen, to hear all that it is possible to hear, and in so doing one lays the foundations of a musical education which will serve equally well those whose object is pleasure in the skill of others, listeners; and those who wish to make music themselves, performers or composers. For it is undeniable the latter can never hope to be successful unless they have learnt to hear with critical ears their own efforts, whether on an instrument or on paper.

And no instrument can be such a help in this direction as the gramophone. The latter can reproduce all kinds of instruments; voices, or combinations of either or both, whereas the former will be restricted by their limitations and distinctive characters.

The technique in the use of the gramophone to achieve this end, this initial general acquaintance with music, can be briefly and simply summed up thus:—

Find a point of interest; never mind if at first sight it should appear trivial—it is only a first step in the direction desired. Concentrate upon it. Through it lead to the discovery of other points and deal with them in their natural sequence, so natural that the listeners will themselves feel their connection and will perceive them not as separate interests but as belonging to each other through their common relation to music, of which they all are an essential part.

Musical Groundwork

In proceeding to more specialised work the following headings are given for the purpose of provoking ideas for covering the ground work of a musical education. While they are purposely placed in the order given it must be emphasised that no

heading can be complete in itself; each overlaps the others and is interwoven with them. Number 2, for instance, cannot free itself from association with all those that follow it, and to a certain extent must discuss what specifically belongs to them. Personally I find such anticipations very helpful if they are noted and treated merely as signposts by the wayside—something that will serve as landmarks which will banish any feeling of strangeness when we undertake a detailed exploration specially under that particular heading.

1. Nurturing a love of music and a knowledge of it.
2. Learning to listen, to hear all that can be heard and to concentrate.
3. The content of music generally, and of any particular composition—rhythm, tune, tone, character, etc., etc.
4. Different forms of music.
5. Different Schools of music.
6. Lives and works of composers.
7. Instruments of music.
8. Musical history.
9. Interpretations of music—instrumental and vocal.
10. Score reading.
11. Preparation for attendance at concerts, operas, etc.

For all this work the gramophone will be the teacher's right hand. Indeed, when one considers the task of teaching under such a list of headings in pre-gramophone days and compares it with the same task under the conditions of to-day one realises the immense benefit its use confers upon a teacher, or student, and feels that the word *indispensable* may justly be applied to it.

FOR THE GRAMOPHONE NOTE-BOOK

The International Education Society has just issued a lecture by Peter Latham on the motives of Wagner's Ring, with piano illustrations.

The second albums of the Wolf Song Society and the Beethoven Sonata Society are now ready.

The first Sibelius Society Album has been distributed; membership is still open.

The Columbia Society for recording the Bach "48" is likely to make its first issue very soon. Details from Columbia or dealers; all the other societies from H.M.V. or dealers.

H.M.V. are prepared to issue an album of modern Rhythmic Music on sufficient demand.

The third H.M.V. Connoisseur Catalogue is now ready.

Notable foreign issues of the quarter include Stravinsky: HISTORIE BU SOLDAT (Col. Fr.); Poulenc playing his NOVELLES and CAPRICE (Col. Fr.); MILHAUD; CREATION DU MONDE (Col. Belg.); Mme. N. Vallin in abridged TOSCA (Odeon Fr.); D'Indy; ISTAR (H.M.V. Fr.); DON QUIXOTE (Strauss) (Victor). T.L.M.

A series of talks for children on the animals of the Zoo has been recently recorded by British Homophone Co. Ltd.

RECORDS OF THE QUARTER

T. L. MacDonald

The Gramophone in French Schools : New Language Records : Schnabel : Records for Children

THE use of the gramophone has made considerable progress in French educational circles in the last two years. France is fortunate in possessing an active "Comité du Phonographe dans l'Enseignement," under the presidency of M. Roger-Ducasse, the well-known musician who is chief inspector of musical education for Paris. Among the activities of the committee has been the preparation of lists of approved records. The first of these (February, 1932) deals with recordings to illustrate courses in musical history, the second is a list of popular works for primary school purposes, the third a catalogue of entertainment discs of all types suitable for use in connection with school functions. Research is in progress regarding a catalogue of extracts from French literature. Another committee is to draw up a catalogue for foreign language study. The close relations of the committee with the gramophone industry are notable. Its founder, M. Hepp, is the president of a music trade organisation. On the language side, valuable assistance has been received from Polydor and Ultraphone in particular. On the music side, several other firms have collaborated. The committee has also made specifications for a standard school gramophone; special terms are granted for scholastic purposes; and Pathé and Columbia have made extensive gifts to the education department. A scheme of special interest contemplates the preparation of sets of leaflets of detailed musical and educational notes on individual records specially selected from the more general lists mentioned. It will be remembered that H.M.V. in particular have issued very useful booklets for teachers. This might very well be extended on lines suggested by the French experiment.

In connection with the work of the committee, research is being done in schools, partly on the lines of simple questionnaires to be filled up by the pupils, asking, for example, for the appropriate descriptive word out of several to be underlined. This work is undertaken in collaboration with the Binet Society.

The Legacy of the French Theatre

"LA COMÉDIE FRANÇAISE": fourteen 12in. H.M.V. records, DB 4829-42. The preservation of the interpretation of the classics of the French stage by the world's premier theatre has not been undertaken without considerable research. The decision that the gramophone can now reproduce dramatic scenes with sufficient realism to deserve perpetuation is worthy acknowledgment of recording progress. This set was issued in France in May and is already made available to British students; it will be as essential a part of college collections as it will prove fascinating to all who are at all 'curieux de l'art de bien dire,' an art held in so much more respect in France than elsewhere. There are four discs of Racine, the first notable for the return of

Mme. Bartet to the roles of Andromaque and Bérénice; two of Corneille; five of Molière; and single records of Favart, Marivaux, and Beaumarchais. More than twenty of the sociétaires are heard; an almost random selection finds M. Jean Hervé as Néron in *Britannicus*, and again in *Le Cid*; Mlle. Berthe Bovy in *L'Ecole des Femmes* with M. Bernard—they have already recorded other scenes from this work on Pathé and Odeon records; Mme. Marquet, who has also recorded previously, in *Le Misanthrope*; and so on. In several cases previous recordings fit in to give a fuller idea of the works, though very few such are of the new standard. It is good news that there is to be a second series of more recent works in the repertoire of the company.

Linguaphone Experiments in Phonetics

A number of recent Linguaphone records are to hand; the initiative of this Institute cannot be too widely known. Two sets are of special interest to teachers. I find the experiments with Latin and Greek especially interesting: LINGUAPHONE LATIN RECORDS, five 10in. records, album, text-book; GREEK SOUNDS AND ACCENTS, one 10in. record, leaflet; PASSAGES FROM GREEK CLASSICS, one 12in. record, leaflet. These records are all prepared by Dr. W. H. D. Rouse. The Perse School "direct" methods do not command unanimous approval; but that does not matter as regards a short series for teachers, such as the present. No modern teacher could work through the Latin course without collecting a store of new ideas; the direct recording of the direct method will interest teachers of living languages just as much. There is a chorus of Perse boys (some of them amusingly keen) and the recording is very well done. Coming back to Linguaphone productions after a year or two, one finds their quality a very pleasant surprise. Early sets were frankly no more than adequate; but the recording is now picking up really delicate points of intonation. Dr. Rouse's Greek records will probably have a more mixed reception; the great thing is to have Greek read for once as something more than a dead form of English. I think that Dr. Rouse is overdoing the tone-value of the accent, and that he makes too little difference between such different passages as the opening of the Iliad and of the first Olynthiac. The most interesting of the passages will be those from Pindar. There are also twenty lines or so of the Oedipus at Colonus. The sounds record gives the alphabet, diphthongs, selected words for accent, aspiration, enclitics, and the like, and some very short passages. The difference between our Scottish practice in classical pronunciation and current English use makes me hesitate to go farther into the matter. A definite contribution which only the gramophone could have made.

So is Professor Lloyd James' set: *TALKS ON ENGLISH SPEECH*, five 10in. records, album, text-book. Many of the applications are obvious, for example, the relation to Professor James' work with foreign students (and 48, *PADDINGTON STREET*); as a teacher's guide in the correction of speech defects, especially as a memory refresher from continuous contact with local vernaculars. One notes especially the enlightened attitude adopted to standards other than Southern English—so long as they represent cultural standards and not local laziness: English, as the introduction to the text-book puts it, must be one "in the sense that communication . . . shall not be hampered by lack of ready understanding." The set is to be recommended as an introduction to self-teaching of foreign languages. The training given by numerous examples does not only clear the ground as to purely English sounds but through the illustration of foreign errors in English most of the typical sounds of neighbouring tongues are brought in. And here the insistence on rhythm is invaluable. The illustrations of English spoken in foreign rhythms are not merely very entertaining. They prepare the ear for what language records have the power to teach—the rhythm without which a perfect book knowledge may remain unspoken or ill-understood.

We have not a very wide selection of fine spoken English records. A valuable contribution is John Gielgud's *LINGUAPHONE SHAKESPEARE SERIES*: five 12in. records, each with separate text leaflet. An album is available for the set. The seventeen passages, mainly single speeches with a couple of the sonnets, are, of course, beautifully spoken. I do not think the recording does quite as much justice to the voice as one could desire; if the series can ever be continued—as one hopes it may—one feels that a still better job could be made from the technical point of view. This must not discourage educationists from using what is a very fine reproduction of a classic interpretation.

The arrangement of the standard Linguaphone course is now well known to teachers. The courses of literary records are very good value and my earlier comment on the improved recording standard applies to all the samples I have heard.

And now Flexible Language Records

DURIUM EASY FRENCH LANGUAGE COURSE, six single-sided 10in. records by M. E.-M. Stéphan. The obvious advantage of the new flexible records is their reduced bulk and weight; the storage problem is bound to be much easier. Durium have been successful in reproducing the familiar voice quite satisfactorily, especially for a single hearer. And the records are exceedingly cheap, eighteenpence each, in a stiff paper holder bearing the full text of the record; the whole set only nine shillings. Each record contains several sections, sensibly separated by clear rings on the face, generally a set of useful phrases followed by one or two short conversations and sometimes a brief anecdote. The series should be very useful as a brush-up set. It is not quite a beginner's course. The first stages

seem to be the most difficult to record for. Those who use fibre should note that a very good point is needed; the records seem to stand up well to a suitable point. A simple but effective addition to each record holds it firmly to the standard turntable spindle. A business-like production which holds out almost indefinite promise.

A Tract for the Times

The International Educational Society has sent out a lecture by Sir Norman Angell on *THE MEANING OF MONETARY POLICY*—two 12in. records, D40194-5, Columbia recording. Sir Norman's exposition of the meaning of money, standards, rising and falling prices, and the rest is all extremely lucid; the voice is clear; the matter is as non-controversial as can be, but as a discussion-starter, say in a study circle when the leader is absent, the effect should be automatic. A good send-off for the Society's renewed activities.

Schnabel: And a Conversion

When I wrote last quarter I was not quite sure about the new piano recording, mainly due to lack of opportunity to try it out. I have no doubts left now. What I cannot decide is whether Columbia or H.M.V. wins at the moment. For combination of music and recording, Schnabel's records for the Beethoven Sonata Society represent the high-water mark for me.

Two pianoforte concertos must be noted. Schnabel follows the Emperor with the so-called *FIRST PIANO CONCERTO OF BEETHOVEN*: H.M.V. DB1690-4 (album); this time Dr. Sargent conducts the L.S.O. It is Schnabel all over, sincere and vital, and there is not much more to say; the orchestral side is not much more than competent, though the recording is exceedingly brilliant, in the technical sense. I like Schnabel in this better than in the Emperor, which is saying a great deal. This is, as far as I know, the only recording. We shall look forward to the other concertos. There is an odd side; for once many will find it the best of all—the delicate little piece "*FÜR ELISE*." Other records of outstanding musical interest will be dealt with later.

Children's Records

DURIUM send three tiny 4-in. records of *NURSERY RHYMES* with amusing interpolations in his best style by Harry Hemsley. A diminutive leaflet gives the titles and amusing pictures; but why not the words? Remarkable value at sixpence the set; these are semi-flexible one-sided records, and will stand quite a lot. One of the most amusing records of the party type is H.M.V.'s *ANIMAL ALPHABET*, B4324; you get the noises on one side and a song gives the names on the other. There are plenty of other party records. Of more permanent interest (for children of all ages, as the moth-eaten phrase has it), George Baker sings Fraser-Simson's settings of *SONGS FROM ALICE IN WONDERLAND*, with a certain amount of talking to get them in position: H.M.V. B4326-7. The singer is one of those who don't really need a leaflet of words: so is Stuart Robertson, who continues his shanties and student songs on B4310: but why not supply the words all the same?

CONTACT

Mr. Paul Rotha's World Flight with a Movie Camera

Mr. Paul Rotha, who is at present at work on the new travel film of *CONTACT*—the result of co-operation between Imperial Airways and British Instructional Films Ltd.,—is not expected home until March, as he is finding even greater sources of material than he had anticipated.

He has completed his Indian circuit, with visits to Baghdad, Basra and Karachi, flying back over the new southern Arabian route recently opened by Imperial Airways. At the beginning of his African flight he had considerable trouble with the customs, who refused to release his camera at Cairo until large sums of money had been cabled from England; and it has been necessary to forestall further trouble by sending out deposits of film all along his route.

Meanwhile he has "shot" over twenty thousand feet of film, which is returning to British Instructional's studios in sections. Only about a third of this has been taken from the air; the rest deals with native life and customs and has been photographed on the ground. The parts of the film that have already been viewed have more than fulfilled expectations, and *CONTACT* seems likely to prove one of the outstanding travel pictures of 1933.

The Royal Photographic Society's Exhibition of Kinematography

An exhibition of kinematography was held during December by the Royal Photographic Society. In addition to the historical section, in which Mr. Will Day's famous collection of early films and cinematographic apparatus was shown, the Society exhibited "stills" from outstanding films in every film producing country of the world. The largest and in many ways the most interesting section was the Japanese, of which a typical example is reproduced below.

London Children's Film Lesson

At the request of the head-teachers in St. Pancras, the L.C.C. Education Committee recently gave permission for an experiment to be undertaken with educational films at the Camden Hippodrome. The experiment took the form of a single performance and was not one of a series. A small grant was made towards the cost of the seating accommodation and the entertainment was undertaken during the school time. The pictures shown were *SWALLOW-TAILED BUTTERFLIES* (a nature film), *TURBULENT LUMBER* and *DRIFTERS* (geographical films). A report on the results will be made to the Education Committee in due course.

From *KINUYO'S ROMANCE* (Japanese production). By courtesy of the Royal Photographic Society





DON QUIXOTE: Four characters from G. W. Pabst's recently completed film of Cervantes' novel. The players are (from left to right) Chaliapine, Donnio, Stanmore, and Robey.

FILMS OF THE QUARTER:

by C. A. Lejeune

ROME EXPRESS (Gaumont). The first production from the new Gaumont-British studios at Shepherd's Bush, and certainly the best full-length picture ever made in this country. Script neat, direction competent, cutting sensitive, and technical qualities unimpeachable. Acting from a large cast of star names mainly good, with Conrad Veidt and Cedric Hardwicke running away with the honours. An exciting story, in spite of a flat finish.

THE MIDSHIPMAID (W. & F.). A comedy from Shepherd's Bush that maintains the high technical standards of its predecessor, but has less film quality. Adapted from the play by Ian Hay and Stephen King Hall. Direction by Albert de Courville on revue lines, with individual tunes emphatically put across. Entertainment for all ages, with a leaning towards the schoolboy rag. With one exception, a genuine all-star cast.

TELL ME TO-NIGHT (W. & F.). English-speaking version of German musical romance, with Jan Kiepura and Magda Schneider playing their original parts. A sentimental comedy of the Swiss Lakes, romantically photographed, and carried on wave after wave of melody; a combination which most people will find it difficult to resist. Direction is neat and humorous, and the small parts and crowd-work are brilliantly handled.

THE BLUE LIGHT (Universal). German dialogue, English titles. A legend of the Dolomites, written, directed and played by Leni Riefenstahl, the dancer-mountaineer of Pitz Palu. One of the most decorative bits of work ever put on a screen; lovely to look at and to listen to, if a bit lacking in virility. If you don't ask too much technique of a film, the sense of holiday among the sights and sounds of the mountain meadows is enough in itself to make the film worth while.

DAVID GOLDER (National Distributors). An early French talkie that has not dated, with a grand bit of tragic acting from Harry Baur, as a Jewish financier

who finds that money can't buy health or loyalty. A sober production, slow in pace, with finely composed interiors and some imaginative photography of the Basque countryside.

EN NATT (A. P. & D.). Swedish dialogue with English titles. The first Swedish sound film to be shown in this country; a curiously exciting experience, in spite of the gravity of its style. A love story in war time, with a sad ending, luminously photographed and quite beautifully played. Direction, by Gustav Molander, is a product of the old silent school of Swedish production, strongly influenced by modern Soviet models. An individual pleasure that should not be missed.

MOVIE CRAZY (Paramount). A holiday entertainment for the whole family, packed with laughs, and guaranteed to satisfy. Harold Lloyd has the right idea about a film studio—that it's a grand spot for slapstick—and the film is a saga of his journey from one breakable accessory to another.

ONCE IN A LIFETIME (Universal). The best satire on Hollywood that Hollywood has yet produced, excellently adapted from a Broadway play. Studio initiates will find it irresistible, but there's plenty of fun for everyone. Aline MacMahon, perhaps the most intelligent actress on the American screen, turns in a magnificent display of acid comedy.

AMERICAN MADNESS (United Artists). A treatise on the slump and the money market as it affects one day in the life of a New York bank, and its influence on the country at large. The subject invites concentration, and the treatment exacts it. A good story is put over by the director, Frank Capra, with tremendous force and sincerity; the climax is as exciting as any "thriller," and the acting is first-rate.

TROUBLE IN PARADISE (Paramount). Ernst Lubitsch has done nothing better than this since the advent of the talkies; it is a brilliantly artificial comedy of manners and morals, without a single dull moment or a pointless word. Two women,

Kay Francis and Miriam Hopkins, divide the honours with Lubitsch; the speech is deliberately pitched low. It is a delight to listen to this film; the sound is like satin, probably the best bit of recording yet put out.

Other Films Worth Seeing

THERE GOES THE BRIDE (Ideal U); THE NIGHT OF JUNE 13 (Paramount A); A SUCCESSFUL CALAMITY (Warner U); RASPUTIN (National Distributors A); THE PHANTOM PRESIDENT (Paramount U); NIGHT AFTER NIGHT (Paramount A); THE TEMPEST (Gau-mont A); BARBARINA (Beacon U).

BOOKS TO READ

A History of the Movies, by Benjamin Hampton (Noel Douglas, 21s).

As an account of America's internal film politics and economics this book could hardly be bettered—it supplants Terry Ramsaye's "Thousand and One Nights," hitherto the classic treatise on this subject. Mr. Hampton knows the how, why and how much of every merger and company flotation in America, and can account for the origins of all the more famous business magnates. His summary of the early history of the film, its development from initial patents and first fights for recognition, is clear and admirable, and he supplements his material with a generous collection of old stills.

The fault of the book is in its fixed centre, which limits the value of the survey to an examination of the American screen. That would not matter, if Mr. Hampton were prepared to accept his limits. Unfortunately, he turns his attention in the later chapters to Europe, and the results of his observations are bizarre.

It is, of course, gratifying to learn that "from the earliest days of the film, European movie-makers have directed their efforts not at the populace but at the cultured classes." But when the author goes on to adduce that "The propaganda, pleadings and threats of European politicians, business men and journalists had little effect on the people of their own countries . . . Everywhere American films retained their popularity, and indeed many nationals, resenting the efforts of their ruling classes to make them favour the productions of domestic studios, followed the American habit of staying away from theatres unless their favourite American pictures were shown," we begin to query his authority to speak of world politics at all. Statements of this kind, and an amazing reference to the "stream of propaganda against American pictures and picture makers" pouring forth from "commercial and governmental press bureaus and secret agencies" will certainly depreciate the value, as a chronicle, of an otherwise excellent historical survey.

Filmland in Ferment, by E. G. Cousins. (Denis Archer, 10s. 6d.)

Mr. Cousins writes his reflections on the motion picture world from a sternly British centre, and refuses to budge from it. His theories are mainly excellent, and based on some practical knowledge of studio work, but they are not particularly new or deep—we all have these bright thoughts sometimes. Mr. Cousins' chief fault is his readiness to believe that everything he thinks—and rightly thinks—desirable is likely to happen. He believes in the naturalistic school of film-making, as opposed to the star system, and optimistically adduces that in a year or two "the whole world will have adopted" the "Muscovite principles of cinema, or adapted them to its own needs." He insists that "The film-actor will in time receive no more credit for his appearance on the screen than does the artist's model for the painting in which she figures"—a pious hope, but hardly one, I think, to justify the further reflection that "Signs are not lacking that the interest of the fans is already beginning to veer round towards the men who make the films, rather than the people who play in them . . . We can safely trust the publicity department to spare no effort to create an aura of

glamour round the Kinists (the men who make the films); and if by chance we ever have a Kinist who is handsome as well as clever, he can reckon in time upon such a fan following as Valentino never dreamed." This sort of argument is approaching the viewpoint of the intellectual with the ideals of the fan, and it fails because it doesn't get under the skin of either. The best thing in the book is an introduction by Jack Hulbert, which has point and common sense, and Mr. Cousins' best recommendation is that Mr. Hulbert believes in him. C.A.L.

FILMS FOR MENTAL PATIENTS

A PLEA for the use of films of a curative nature in mental hospitals has been put forward in an interesting letter sent to SIGHT AND SOUND by "Certified Patient No. 4374." He writes that "no one seems to have grasped how important curative films would be for patients in mental hospitals" (as distinct from lunatic asylums for the incurably insane). "Quite a number of hospitals now show silent films; in the L.C.C. mental hospitals on an average once every week during the summer months and once every two weeks during the winter, but these are only shown to amuse patients, curative films for their various forms of mental illness being apparently unheard of.

"The press has recently had a lot to say regarding the effects of films on the minds of young people, how certain unhealthy films will make young persons mentally ill, but nothing, or very little, is ever heard of the way in which healthy films will cure, or help to cure, unhealthy minds.

"Most of the films shewn in our mental hospitals are mental 'dope,' silly trash that it is a waste of time to look at . . . films can be divided into three classes; psychological 'dope' of this kind that does neither much harm nor much good; psychological poison, the unhealthy type of film that glorifies war, crime and immortality; and psychological medicine which will help to cure certain forms of mental illness, such as lying, stealing, lazy and dirty habits, and certain sexual diseases of the mind.

"Under the Mental Treatment Act, 1930, persons needing mental treatment can enter mental hospitals voluntarily, and children needing mental treatment can be sent in up to sixteen years of age. For such patients it is absolutely necessary that they should be shewn films which would have a curative effect upon their various forms of mental illness. Films have a tremendous effect on the mind; and education being nourishment for the mind it is essential for the cure of the patient that the films should be shewn *daily*—it is said that the ordinary healthy-minded person has to see a silent film three times before being able to understand it fully.

"Films are very popular with certified mental patients, the question 'Are there any pictures this week?' often being asked. For, unlike the patients of other hospitals, as the report of the Lunacy and Mental Disorder Commission stated in 1926 'unfortunately the great majority of patients in public mental hospitals are chronic cases with no hope of recovery or discharge,' and the only way they can see what is going on in the outside world is through the pictures in the newspapers and by the films."

TECHNICAL AND TRADE REVIEWS

PROJECTORS FOR THE CLASSROOM

By L. J. Hibbert

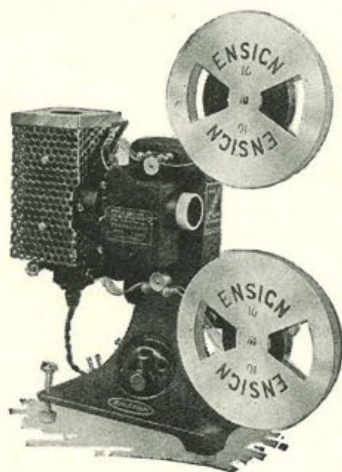
Substandard Models, 16mm.: Ensign Ltd.

IN considering the 16mm. projectors on the market, and their number is quite formidable, one naturally thinks first of the products of one's own country.

Of British apparatus that of Ensign manufacture takes a prominent place. There is a range of six or more projectors and two cameras. Of these the projectors most likely to appeal to the teacher are the cheap models "50" and "50" motor driven, with a model 24 for users with no electric light. The hand-turned "50" at £6 15s. is a very modest investment, but is capable of giving a good, bright and very steady picture up to about 5ft. in width or larger in total darkness. Silence is, of course, a noticeable feature and the ease of stopping and returning to a desired picture may be set off against the labour of "handle turning."

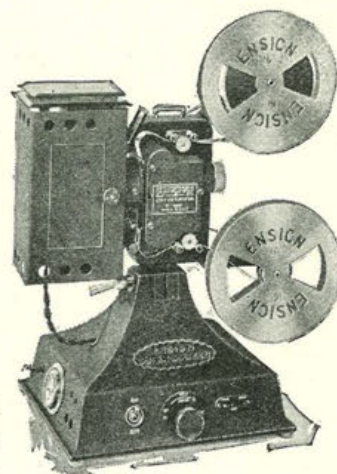
The motor driven "50," priced at £11 12s. 6d., is naturally more desirable since the labour is gone and the teacher's attention more freely given to the subject instead of the mechanism. It is to be noted that the buyer of the "50" model may, if it is expedient, purchase a hand-turned model first, then add the motor at a subsequent date and so achieve the more satisfactory instrument in two financial stages. Messrs. Ensign are wise in thus assisting the buying authorities to spread the cost over two financial years instead of one. This model will show "still" pictures and does not cause the image to go out of focus to any marked extent when so used.

The model "180" at £28 10s., a very superior instrument, is provided with a much more powerful lamp, just over three times the energy being consumed. A very large aperture lens—f 1.8, with matched condenser—is used for this machine, and the threading of the film is simplified. Pictures may be projected forwards, backwards or as stills, and the re-wind is by hand or motor.



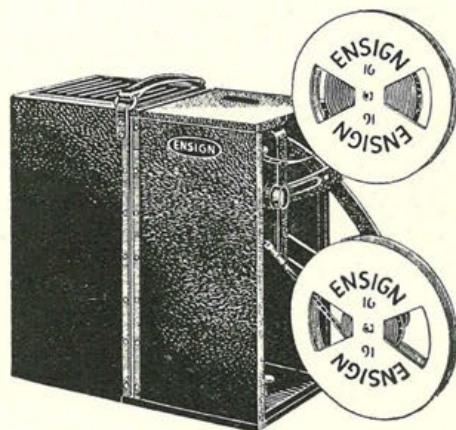
Ensign Projector
Model 180
Price £28 10s.

Ensign Projector
Model "250"
price £50



The model "250" gives about five times as much light as the "50," and is noticeably the most silent of the various types on the list. As in the "180" the threading is simple and the mechanism permits of reverse projection and stills with motor re-wind. The price is £50.

The last projector to be dealt with here of this make is the new "100B." At the price of £17 10s. this machine is to be recommended as a very suitable model for all kinds of teaching work. The feature is the housing of the whole thing in a case that is part of the outfit; sections of the case fold back during use, but, being hinged, do not get damaged or mislaid. The optical equipment is very good and similar to that of the "180" and "250" machines, while the light is twice as brilliant as that of the "50." The increase of £5 17s. 6d. in price of the "100B" as compared with the "50" means double the light at the source, a much better lens unit giving more light and sharper pictures, air blast cooling to the motor and resistance, and the ability to pack it up after use or erect it for projection in about 10 seconds. When packed everything is inside the case except the supply of films to be shown. This model is of great interest and must appeal to classroom users with particular force.



The New Ensign
100B
£17 10s. 0d.

In the next article of this series Mr. Hibbert will deal with other manufactures of 16 mm. projectors.

Cine Cameras for 16mm. Pictures

The two cameras from Messrs. Ensign are priced at £18 18s. and £50. The lower priced of these includes three speeds, normal or 16 pictures per second, half normal, or 8 pictures per second, and slow motion, or 64 pictures per second. Hand turning may also be used when desired. The maximum loading is 100ft. of film, of which 30ft. will run through the camera on one wind of the spring.

The more expensive camera gives the choice of five speeds, namely 8, 12, 16, 32 and 64 pictures per second, and also a revolving turret to carry three lenses. The lens fitted is a T.T. & H. Cinar at f 1.5 as against the f 2.8 type on the cheaper camera. These are thoroughly sound and reliable cameras to be used with ease and confidence.

A good selection of accessories is offered; a useful splicer which cuts and scrapes both ends at once, a very good storage and carrying case for spools of film and a complete "editor" with inspection plate and lamp, two geared re-wind spindles and the splicer mentioned above, and a magnifying lens for those whose sight is not of the keenest. More complete and detailed information may be obtained from Messrs. Ensign Ltd., High Holborn, London.

PROJECTION WITHOUT MAINS SUPPLY

The following letter (and its reply by our technical correspondent) will be of practical interest to readers in districts where no power is available for illustrated lectures.

Enquiries on technical matters should be addressed to the Editor, "SIGHT AND SOUND," British Institute of Adult Education, 39, Bedford Square, London, W.C.1.

South Eastern Agricultural College, (University of London).
Wye, Ashford, Kent.

Dear Sir,—I desire advice on certain technical problems in connection with visual education.

The Wye Provincial Conference (Horticultural Section) wish me to organise in London a demonstration of modern projectors (film and still pictures) suitable for the use of county horticultural advisors and similar officers. In general these officers give evening lectures to small audiences (10 to 100 persons) in villages with no mains lighting or power. The lecture room is usually the village hall, school-room or a room in a public house. The officer travels by car and, as a rule, takes all the equipment with him.

The principal problems are portability of equipment, moderate outlay and cost of upkeep, and a suitable illuminant in the absence of a mains supply.

Can you put me in touch with firms or technical advisers, who are able to supply low priced portable projectors (film and still lantern) which can be used with modern illuminant where there is no mains supply of electricity?

I have the catalogue of the Second Exhibition of Mechanical Aids to Learning. The exhibits on pages 44, 48, 66, 94 and 98 appear to offer attractive possibilities if they can be conveniently adapted to current supply from portable batteries (as in the film-slide method on page 98). There is also a need for a projector of "still" lantern slides, not described in the catalogue. The question too of portable screen is important.

I would not trouble you, if it were not a matter of very great importance to country lectures; most of us are blindly looking for something more effective than our present archaic equipment.

Yours faithfully,
(Signed) R. T. Pearl.

Convener, Wye Provincial Conference, (Hortic. Section).

With regard to the projector, I am able to recommend the following machines from personal experience: in 9.5 mm. size the Pathescope at £6 15s. fitted with either a 6 volt or 12 volt lamp to be run off the car battery if such is available. In remote situations, where even a car battery is not at hand, the same projector may be used coupled to a hand driven dynamo. The only spare likely to be needed is a lamp in reserve. I have used this dynamo outfit in several districts on the north western borders of Yorkshire, where farms are not provided with mains and even cars are not always handy. The 9.5 mm. machine is only suitable for small audiences; but it has filled granaries and barns with quite satisfied audiences of farmers and farm workers. The makers, Messrs. Pathescope Ltd., of Lisle Street, London W.1. will undertake the preparation of the special films used in this projector, and will quote for reducing any existing 35 mm. film to this cheap and convenient size.

There are two makers of machines usable for the 16 mm. size of film that may be battery driven, Messrs. Ensign Ltd., of High Holborn, London, W.C.1, will provide a handle-operated projector with a 24 watt lamp at the price of £6 15s. specially suitable for battery supply. This may, I believe, be altered to mains working with or without a motor at any subsequent date.

The other maker is Kodak Ltd., of Kingsway, London, W.C.1, who provide a Model "O" machine at £18 18s. This may be altered to accumulator drive for £2 5s. The necessary change involves a different lamp of 72 watt consumption, a spare lamp socket and lead, and a cranking handle. A similar conversion set at a price of £2 15s. is available for the Model "A" Kodascope; this projector is a very fine machine, and from my personal knowledge I prefer it to any other of this firm's projectors. At the price of £60 this is perhaps beyond the reach of many, but the quality is there and satisfaction assured. It must be recognised that these two machines are primarily intended for mains working with motor drive and the price given includes the complete machine.

As regards the showing of "still" lantern slides, the arrangement which seems most likely to fulfil requirements is to make up the slides in film form on a 16 mm. film and show them in the ordinary projector. A series of lantern slides may be made up in this way and then form part of the outfit; the usual reel is employed and rewinding done as with a moving reel. A great advantage of this system is that, besides the obvious saving of a second lantern, the slides are unbreakable—a quality worth untold gold in certain circumstances.

Portable screens may be obtained from Ensign Ltd., or from R. F. Hunter Ltd. of Gray's Inn Road, London.

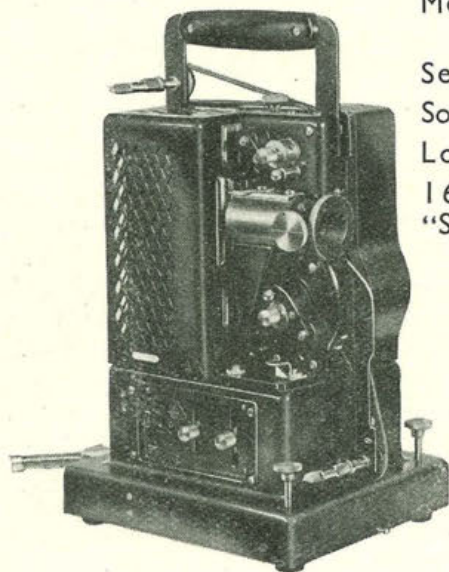
Finally, I shall be pleased to hear from any of your readers in special difficulties and to obtain any further information that may be desired and is available.

L.J.H.

NEW MODELS IN BRIEF

Siemens Schuckert Ltd., Bridge St. House, New Bridge St., London, E.C. 4. Projection Oscillograph

Messrs. Siemens Schuckert are issuing a new form of oscillograph of the reflecting type, which is claimed to be capable not only of producing the usual results that one expects from a well made instrument of this type, but in addition projects the curves upon a screen 3 ft. by 6 ft. in size and moreover gives an amplitude to the graph of ± 16 in. at a projection distance of 6 ft. from the revolving mirror. Audio-frequency graphs of vocal or instrumental wave forms are easily obtained, using a special microphone attachment, while records of the usual gramophone type may have their over-all response from pick-up to loud speaker shown to an audience of students while the loud speaker is itself playing. The graphs of alternating sine waves are sufficiently stationary to be photographed, and moving picture records may be made with ease. It seems that the instrument is one to be used in all teaching institutions where alternating current work and sound recording are to be dealt with. At the price of £60 (subject to exchange rate) an instrument of this type can easily earn its keep in one term or so. The loops, of the ribbon type, are purchasable separately at from £16.

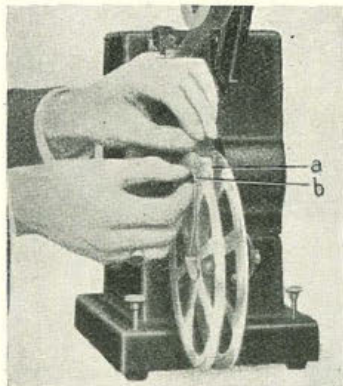


Messrs. Cinepro
Ltd.,
Sentinel House,
Southampton Row,
London, W.C.2.
16 mm. projector
"S. & H." Price £65.

Messrs. Cinepro
Ltd. are showing a
projector of novel
design at a price
of £65.

The special features include the following: detachable plug-in resistances for all supply voltages, and a built in regulator of 20 v. range; a new type of intermittent motion that has the advantage of not working on the perforations, but, unlike the dog, does not strike a violent blow on the film and is therefore more silent; a friction disc drive allowing a constant motor speed, and an air blast to cool the lamp, resistance and film. Stills and single pictures may be shown, and the film reversed to repeat a special scene. A feature of this machine that we should like to see on every projector is the easy threading spool. Anyone who has groped about with the usual spools in a hurry to attach the film will realise the value of this improvement.

A camera of the same make is also offered in two models. A single-speed instrument with f3.5 lens at £20 and a three speed model with a f2.8 lens fitted to this model whereby the user can change speed while taking, at £30. There is a most ingenious device and the lens aperture is changed also to suit the new exposure times. In both models a cassette load is available that permits a five-second change and the removal of a partly used film in order to suit a different subject by a change of emulsion, the original film being used on a later occasion. L.J.H.

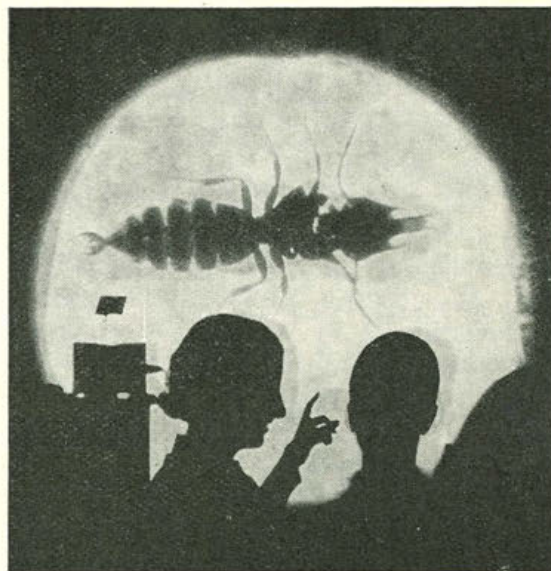


Slipping the film on the
"S. and H." projector
(a) the spring clip,
(b) hinged clip arm.

Construments Ltd., 18, Gray's Inn Road, High Holborn, W.C.1. Optical Instrument Sets for construction.

"Construments" is a construction "kit" from which any intelligent person, from the age of twelve upwards, can produce a set of really workable optical instruments.

From the "20" set, at 18s. 6d., it is possible to make projectors, an epidiascope (for flat objects), a toy model camera obscura, a camera and photographic printer, and an illuminated kaleidoscope, to name only a few from the list of 30 instruments described in the instruction book. The "Plus" outfit is accessory to the "20" and costs 21s.; the two together make a "100" set, which costs 37s. 6d. and covers a much wider range, including low, medium and high power microscopes, photo-microscopes and microscope projectors; lantern projectors and toy models of a periscope and an astronomical telescope. In each case the set itself consists of an optical box (which also serves as



Construments Medium Power Projection: photograph taken in the dark room.

a camera), with lenses, screws, lamps and lamp holders, mirrors, glass slides and all the small interchangeable construction units from which these instruments can be made. Very little power is needed for illumination; a two cell dry battery is provided at the price of 1s.

"Construments" is the invention of a science master, and the idea has been extremely well carried out from the point of view both of economy and of efficient results. It is much more than a fascinating occupation for small boys; even the small set opens up wide possibilities for schools where there is only a limited fund for equipment. A more elaborate set, specially designed for teachers, is now in preparation, and from this it will be possible to make an optical bench, a student's smoke box, ray and beam and spectra projection, and to demonstrate focal lengths, polarisation and other experiments with light.

Further particulars may be obtained from 18 Gray's Inn Road, London, W.C.1., where a permanent "Construments Exhibition" has been opened for the benefit of enquirers.

RECEPTION FOR GROUPS & SCHOOLS

This article, which is reprinted from the B.B.C. Year Book, should be carefully studied by all those responsible for broadcast reception in schools.

GOOD reception is always essential to the success of broadcast programmes. In the field of educational broadcasting it is recognised as a *sine qua non*. Schools in particular are urged to secure reception of such a high standard "that the voice of the broadcast speaker may be heard by a listening class as clearly and effectively as if he were actually in their own schoolroom speaking to them." Certain Education Authorities only permit schools to listen on condition that such a high standard of reception is maintained. This is a wise precaution; for poor reception is an insidious thing, and it is by no means uncommon for conditions to deteriorate imperceptibly, so that eventually a listener, whether child or adult, may be unwittingly subjected to an aural strain which is not less exhausting because it is not detected. This strain is due to the intense effort of concentration which is required when the listener has to supply from the sense of the context words or passages which are indistinguishable or inaudible.

The nature of this strain can be appreciated from the fact that children who have succeeded in following a broadcast talk are frequently unable to record more than half of the sounds contained in twenty-five isolated words broadcast in the form of "Reception Tests."

The work of securing and maintaining satisfactory reception conditions in schools and groups has been the subject of inquiry over a long period by the two Central Councils concerned with educational broadcasting.* There are four main aspects:—the selection of suitable apparatus, its installation, its operation, and its maintenance. These problems are by no means as formidable as they were when the Councils were first established. Improvements in modern receiving apparatus, for instance, render the task of selecting suitable apparatus comparatively simple, although once it was regarded as one of the most serious obstacles to be surmounted.

Selection of Apparatus

Selection is, nowadays, more a question of determining the particular needs of groups and schools than of specifying a standard of merit. These needs (in the case of schools) are summarised in a pamphlet† issued by the Central Council for School Broadcasting which also describes an arrangement whereby any manufacturer of reliable apparatus may, if successful in passing certain tests, secure the inclusion of his name in lists which the Council issues to schools. The following are some of these needs:—

- (1) The quality of reproduction must compare favourably with that afforded by a standard set for school use.
- (2) The set should be designed with special regard to the faithful reproduction of speech.
- (3) The set should be durable rather than ornamental.
- (4) The set should be as simple as possible in operation, as it will be used by people having little technical skill.
- (5) The set will be used mainly for reception from local stations.
- (6) Schools prefer to have sets in lock-up cabinets, allowing the set to be switched on and off without the possibility of interference with other controls.
- (7) In many schools the set is installed in a central position with wiring to the various classrooms, the set being operated by means of remote controls.
- (8) It is desirable to have simple means of allowing for the use of a gramophone pick-up without requiring the detuning of the set for its operation.
- (9) When a loudspeaker is built into a set, provision should be made for switching it off and for connection to other loudspeakers when required.
- (10) Loudspeakers should be adequately protected from casual injury.

*The Central Council for School Broadcasting, and the Central Council for Broadcast Adult Education.

†"Approval of Wireless Receiving Apparatus for Use in Schools."

Installation

Installation of the apparatus, when purchased, calls for careful consideration. More often than not the set is required to supply several rooms, particularly in a large school with two or more departments. In such a case, the set is installed in a central position, this being determined, as a rule, by the location of a suitable site for an efficient aerial. Wires are run from the set to various classrooms, and the set itself, which is kept tuned to the transmitter from which the educational programmes are usually received, is locked and may be switched on and off by a system of remote controls. It is possible, when these arrangements are made, for a teacher or group leader in any room, in a building so wired, to reproduce the broadcast programme by a simple operation of inserting a loudspeaker plug into a wall-socket—the volume of sound being controlled by a volume control across the loudspeaker.

Operation

The working of these sets presents no difficulty when the set is accessible only to one or two responsible people. It is a golden rule that such adjustments as may be necessary shall be made *before* and not during any given broadcast item. The control of volume is a critical factor. The voice must not be amplified at the expense of fidelity. A voice which, in the studio, sounds confidential and well-modulated will not convey anything of the speaker's personality if it is subsequently amplified so that it comes from the loudspeaker at perhaps twice its natural volume. For these reasons it is undesirable to attempt to reproduce a talk to more than forty people (children or adults), except in the case of a public address, where the actual volume of the speaker's own voice and the nature of its delivery are such that they gain rather than lose their effect through being amplified.

Maintenance

The maintenance of the apparatus is not less important than the initial choice of the set. Schools or groups which are conspicuously successful in their use of the broadcast programmes are always those which have made arrangements with some reliable local dealer for the regular charging of their accumulators and the replacement of the high-tension batteries, that is to say, unless they are fortunate enough to have an electric light supply available.

LOUD SPEAKER PROBLEMS

The subject of loudspeakers will be fully examined in the next issues of SIGHT AND SOUND. Reviews of suitable loudspeakers will be included.

The following apparatus is under review for next issue:—
H.M.V. loud speaker Epoch loud speaker
Marconiphone loud speaker Laudatone portable amplifier.

REVIEWS OF APPARATUS

The Editorial Board of SIGHT AND SOUND will be glad to arrange for apparatus within the scope of the journal to be tested and reviewed by qualified independent contributors.

Except in the case of large projectors and very heavy apparatus it is assumed that the items generally reviewed are sold for operation by non-technical persons. All such apparatus will be subjected to a three-months test before a report is published.

In the case of heavy, professionally operated apparatus, a technical representative of SIGHT AND SOUND will be pleased to keep an appointment with the manufacturers' representative by arrangement.

Manufacturers, whose co-operation is cordially invited, are requested to communicate with the Editorial Secretary, SIGHT AND SOUND, 39, Bedford Square, London, W.C.1.